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ABSTRACT

This monograph presents research recommending a broad, unconventional definition of cultural participation that encompasses the variety of artistic and cultural expression in a diverse society. It also examines how and why people participate in arts and culture. Information comes from an evaluation of Community Partnerships for Cultural Participation (CPCP), which supports efforts to broaden, deepen, and diversify cultural participation in selected communities. Surveys conducted in five CPCP communities examined methods of participation, motivation for participation, venues for participation, and participants' income, race and ethnicity. People participated in arts and culture at much higher rates than previously measured when the new definition of participation was used. This was true for people of all income and education levels. Frequent participants in arts and culture tended to be active in civic, religious, and political activities. This was true at every income level. Early socialization experiences made a difference in the cultural participation patterns of adults, regardless of income or education. Most participants in arts and culture were involved in activities spanning classical and popular forms. People were more likely to attend arts and cultural events at community locations than specialized arts venues. People's motivations for participation suggested strong links with other aspects of community life. (Contains 49 references.) (SM)

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BUILDING ARTS PARTICIPATION

NEW FINDINGS FROM THE FIELD

Reggae to Rachmaninoff

HOW AND WHY PEOPLE PARTICIPATE IN ARTS AND CULTURE

Chris Walker
Stephanie Scott-Melnyk
with Kay Sherwood

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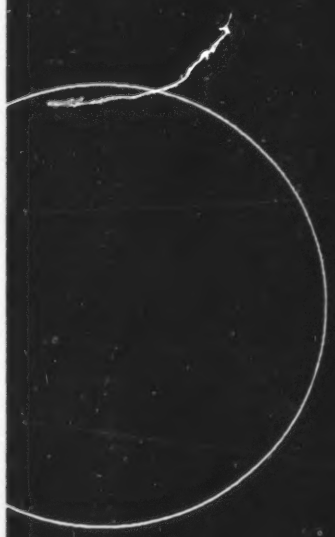

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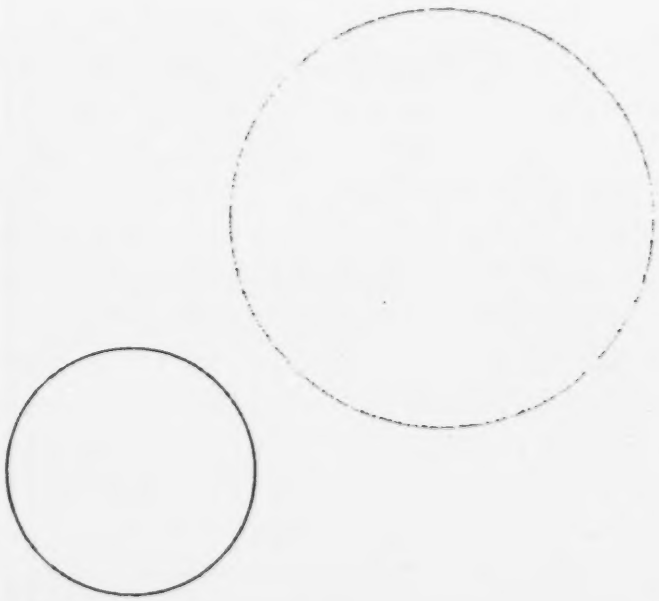
ABOUT THIS REPORT

In 1997, the Wallace-Reader's Digest Funds launched a major national initiative to encourage community foundations to invest in broadening, deepening, and diversifying cultural participation in 10 communities in the United States. The Community Partnerships for Cultural Participation (CPCP) initiative enlisted 10 community foundations as partners and local leaders in encouraging participation in arts and cultural life. These community foundations raised local funding to invest in programs and institutions intended to spur broader, deeper, and more diverse cultural participation in their communities through a wide range of activities.

In January 1998, the Funds commissioned the Urban Institute to evaluate the initiative. This monograph follows our first report from the evaluation – *Community Partnerships for Cultural Participation: Concepts, Prospects, and Challenges* – which presented our early findings from the first round of field investigations. On the following pages, Urban Institute researchers present findings from a telephone survey of cultural participation in five communities served by three of the community foundations. We offer these findings to inform those who aim to broaden and diversify cultural participation and promote the role of arts and culture in strengthening American communities.



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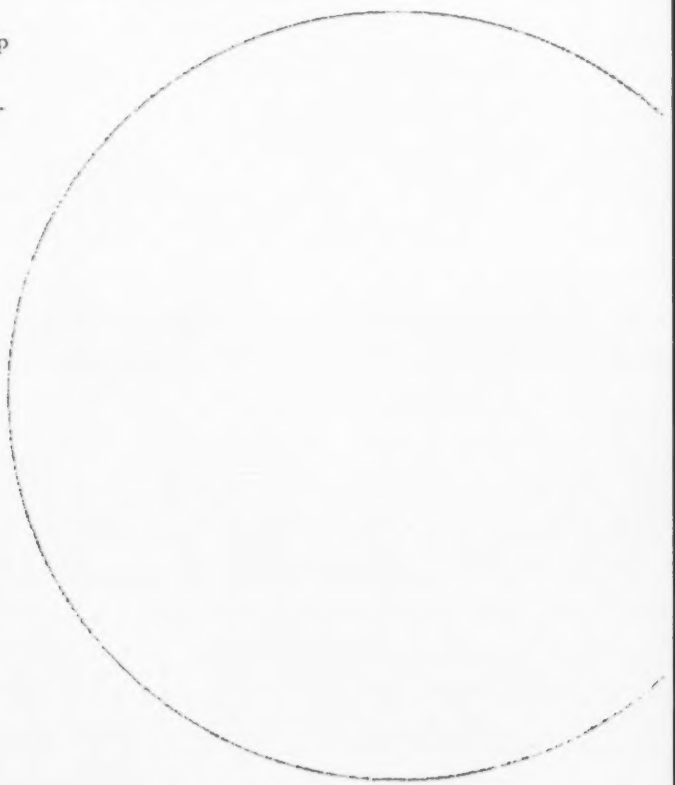
THE AUTHORS



Contents

INTRODUCTION

Increasing Cultural Participation 7

SECTION ONE

A Theory of Cultural Participation 13

SECTION TWO

A Cultural Participation Survey 19

SECTION THREE

Patterns of Cultural Participation

A New Understanding of Who Participates in What, How Much, Why, and Where 23

High Rates of Participation in Arts and Culture 25

Different Definitions Influence Arts and Cultural Participation Rates 27

How Broad or Narrow Conceptions of Arts and Cultural Participation Matter to Communities 30

Audiences Overlap: Participation Spans Different Definitions 32

Frequency and Variety of Arts and Cultural Participation Intersect 34

SECTION FOUR

Personal Motivations

Social and Community Reasons for Participation 37

How Motives Correlate to Frequency and Variety of Participation 42

Considering Motives to Broaden, Deepen, and Diversify Cultural Participation 43

SECTION FIVE

Personal Factors that Influence Participation in Arts and Culture

Resources, Characteristics, and Other Civic Engagement 45

More Resources, More Participation 45

Other Characteristics Influence Participation: Life Stage, Race and Ethnicity, and Recent Immigration 48

Civic and Community Engagement of Arts and Culture Participants: Another Connection 48

Five Personal Factors Most Influence Participation in Arts and Culture 51

Organizational Membership: A Key Path to Engagement in Arts and Culture 53

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SECTION SIX

Community Venues

A Powerful Influence on Participation 55

SECTION SEVEN

Lessons for Policy and Practitioner Groups 59

Lessons for Arts and Cultural Providers and Supporters 59

Lessons for Community Builders 61

SECTION EIGHT

Bibliography 64

Exhibits

1. How and Why People Participate in the Arts: A Conceptual Model 15

2. Arts and Cultural Participation by Art Form in Kansas City 26

3. Arts and Cultural Participation in Kansas City under Narrow and Broad Definitions 28

4. Arts and Cultural Participation in Five Communities under Narrow and Broad Definitions 29

5. Arts and Cultural Participation in Mayfair, California, under Narrow and Broad Definitions 32

6. Overlap between Narrow and Broad Definitions of Arts and Cultural Participation in Kansas City 33

7. Participation in Multiple Forms of Arts and Cultural Events in Kansas City 34

8. Reasons Why People in Kansas City Participated in Arts and Cultural Programs over the Last Year 39

9. Patterns of Motivations for Arts and Cultural Participation in Kansas City 40

10. Arts and Cultural Participation by Education Level in Kansas City 46

11. Arts and Cultural Participation by Income in Kansas City 47

12. The Connection between Cultural and Civic Participation in Kansas City 49

13. Relationship of Civic Participation to Arts and Cultural Participation in Kansas City 50

14. Arts and Cultural Participation by Type of Venue in Mayfair and Milpitas, California 57

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Increasing Cultural Participation

Cultural participation includes creating, witnessing, preserving, and supporting artistic and cultural expression. Everything from attending a Broadway show to playing a violin solo with the community orchestra to reading literature can count as cultural participation.[1] This monograph presents research that argues for a broad – and unconventional – definition of cultural participation. It is a definition that encompasses the extraordinary variety of artistic and cultural expression in a diverse society – from reggae to Rachmaninoff – and leads to higher-than-usual estimates of the level of cultural participation. The research presented here also provides new information about how and why people participate in arts and culture that has important implications for how arts and culture providers and supporters, and people engaged in community building, attempt to reach and involve their publics. Among the key findings are:

- People participate in arts and culture at much higher rates than have been previously measured when a new, broader definition of participation is used. This is true for people with low incomes and less than college education as well as for groups with more advantages.
- Frequent participants in arts and culture also tend to be very active in civic, religious, and political activities, and this is true at every income level.
- Early socialization experiences make a difference in the cultural participation patterns of adults, regardless of income and education.

[1] Although private acts of participation, such as reading literature alone, are considered cultural participation, the research reported in this monograph was limited to live program or event attendance.

- Most people who participate in arts and culture are involved in activities that span "classical" and "popular" forms, as these categories have been typically understood.

- People are more likely to attend arts and cultural events at community locations than at specialized arts venues.

- People's motivations for participation in arts and culture suggest strong links with other aspects of community life.

These research findings come from an evaluation of Community Partnerships for Cultural Participation (CPCP), an initiative of the Wallace-Reader's Digest Funds that began in 1997. The Funds created the CPCP project to support efforts to "broaden, deepen, and diversify" cultural participation in selected communities. (See box on page 11 for a description of the communities.[2]) To *broaden* cultural participation is to reach more people – artists, supporters, and audience members – like those who already participate. To *deepen* participation is to enlist those who already participate to do so more frequently and more intensely; for example, to encourage people who are audience members to also become supporters of arts and culture. To *diversify* participation is to reach people who have not previously been involved – in specific types of arts and cultural events, or forms of art, or at specific venues, for example – creating a more inclusive community of participants drawn from all parts of society. Backed by the Wallace Funds' support, 10 community foundations raised local funding to invest in programs and institutions intended to spur broader, deeper, and more diverse cultural participation in their communities through a wide range of activities.

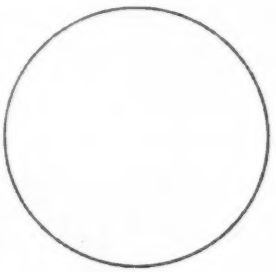
Among the strategies adopted by the community foundations participating in the CPCP initiative were those designed to help local organizations and artists to:

- Revise programming to respond to a diverse range of values and tastes.

- Improve public awareness of cultural opportunities through marketing and other outreach.

- Perform in nontraditional venues where performances can reach new and different patrons.

- Improve access to cultural opportunities by people who must overcome barriers of distance or cost.



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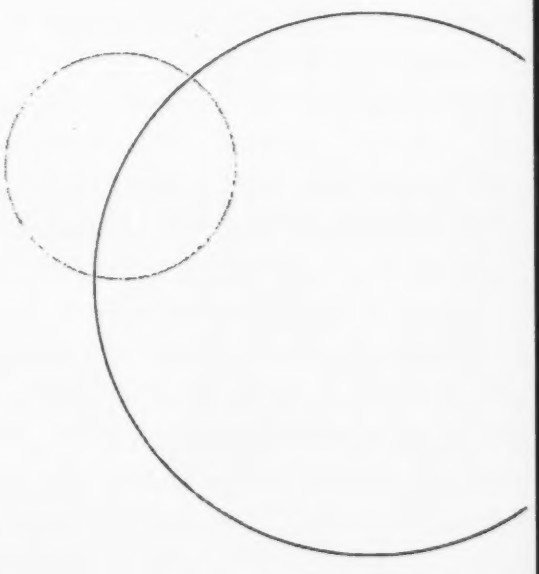
[2] More information can be found at www.wallacefunds.org. The Urban Institute's report of initial findings from the first year of the initiative can be obtained from the Urban Institute publications office.

The community foundations also designed their projects to increase the ability of local nonarts organizations to build arts participation.

In many cases, these strategies, or individual activities supported by the participating community foundations, departed from the prevailing practice of arts and cultural funding. Historically, donors have supported arts and cultural sectors (such as music, dance, and drama) or institutions (such as museums, theaters, and ballet companies) without aiming for specific participation goals.

The research presented here focuses on individuals and their arts and cultural participation, drawing from a survey of five CPCP communities. The reasoning for trying to understand arts and cultural participation by surveying community residents is based on two propositions: (1) cultural participation is something individuals do; it is the result of a series of individual choices about whether to participate at all, and if so, where, when, how often, with whom, and in what forms of art and culture; and (2) the decisions of individual community members add up to a community pattern of cultural participation, a pattern that is the base for broadening, diversifying, and deepening participation.

Scholars and social observers interested in civic engagement suggest a relationship between cultural participation and a sense of community. In this view, cultural participation helps people identify with their personal heritage and the larger community in which they live, thus encouraging attitudes, values, and social ties that underpin a well-functioning society.[3] Other community benefits are claimed for cultural participation as well, including strong city and neighborhood economies, educated and self-confident youth, and socially vibrant neighborhoods.[4] While the CPCP initiative was not intended as a community-building effort, some of the activities sponsored by the individual sites do have that purpose or potential, and many of the findings indicate that people participate in arts and culture in ways that suggest strong links with other aspects of community life.



[3] This view is most closely associated with the group that convened as the Saguaro Seminar to discuss ways to reinvest in America's social capital. See *Better Together: Report of the Saguaro Seminar on Civic Engagement in America*. 2000. Cambridge, Mass.: Harvard University, John F. Kennedy School of Government.

[4] For discussion of the relationship between arts and culture and neighborhood economies, see Gottlieb, J., ed. June 2000. "The Creative Economy Initiative: The Role of the Arts and Culture in New England's Economic Competitiveness." Report prepared for The New England Council. Somerville, Mass.: Mt. Auburn Associates. The potential of arts and culture to support the positive development of young people is discussed in Costello, Laura, ed. 1995. *Part of the Solution: Creative Alternatives for Youth*, published by the National Assembly of State Arts Agencies in cooperation with the National Endowment for the Arts and the U.S. Department of Justice.

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Historically, donors have supported arts and cultural sectors, such as music, dance, and drama, or institutions, such as museums, theaters, and ballet companies, without aiming for specific participation goals. Unlike traditional donors, the community foundations participating in the CPCP initiative focused on who participates in arts and culture in their communities and how much, and on activities to change the arts and cultural participation profile of their communities.

The key questions answered by this monograph are: Who participates in arts and culture, why, how often, in what forms, and where? What distinguishes the analysis of cultural participation presented here from others[5] is that the people surveyed were asked about their attendance at any live presentation of music, dance, drama, or visual art, without limiting the definition of these art forms to conventional categories. This survey approach made it possible to analyze the responses according to both the conventional definitions of arts and culture and broader definitions. The picture of cultural participation that emerged from this dual-definition analysis is complex, and a bigger, brighter, more colorful and varied picture than has been seen before.

The research has important implications for arts and culture leaders who aim to increase cultural participation in the communities they serve. Leaders with this goal often seek strategies to bridge racial and ethnic, cultural, and linguistic divides that deter some people from active participation in mainstream arts and cultural institutions, as well as strategies to strengthen community-based arts and cultural organizations that present or exhibit works from particular racial and ethnic communities. The research presented here offers information to help formulate such strategies. It also identifies bridges between people and institutions that may appear to have little in common. These strategies are useful to leaders interested in building stronger communities, as well as to those seeking to increase participation in arts and culture.

The next section outlines a conceptual model of the cultural participation choices of individuals. Subsequent sections present analyses of survey data that illuminate critical elements of the model, including the motives of people who participate, the resources they need to do so, pathways of engagement to arts and cultural opportunities, and features of the structure of participatory opportunity. The last section presents some implications of the research for efforts to promote cultural participation and strengthen communities.

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[5] This includes the Survey of Public Participation in the Arts sponsored by the National Endowment for the Arts, which is the usual source for such information.

CPCP INITIATIVE COMMUNITY FOUNDATION PROJECTS

The Boston Foundation
The Boston Foundation Arts Fund was established to provide donors with a creative way to support the essential work of building a vital and livable community through the arts. The Arts Fund also ensures that the Boston Foundation will continue to focus the same attention on the arts as it has traditionally centered on housing, health care, education, and jobs.

Community Foundation Silicon Valley
The *Arts Build Community (ABC)* initiative focuses on three target areas in California: the towns of Gilroy and Milpitas, and the Mayfair neighborhood of San Jose. The ABC initiative has used a mix of small grants, technical assistance conferences, and incorporation of arts and culture into community systems to promote cultural participation in these three very different sites.

Community Foundation for Southeastern Michigan
The Community Foundation for Southeastern Michigan works to improve the quality of life in southeastern Michigan by supporting a wide variety of activities benefiting education, arts and culture, health, human services, community development, and civic affairs. The *Venture Fund for Cultural Participation* awarded nearly $2 million in grants designed to help organizations build their capacity to attract audiences and increase public participation in cultural programs.

Dade Community Foundation
Dade Community Foundation approaches grantmaking with a focus on community building. Through the *Community Partners for Arts and Culture* fund, the Dade Community Foundation supported organizations seeking to forge partnerships among arts providers, artists, and other community organizations that can broaden and increase audiences for arts and culture, particularly in underserved communities.

East Tennessee Foundation
The CPCP initiative focuses on programs that enhance the cultural life of communities and encourage people to make arts and culture an active part of their everyday lives. Grants are available in three categories: Technical Assistance Grants, Project Grants, and Endowment Challenge Grants.

Greater Kansas City Community Foundation
The *Community Arts Initiative* increases access to and participation in the arts. Secondly, the initiative aims to improve access to the arts at the neighborhood level so that all citizens – regardless of education, income, age, race, or economic status – are able to incorporate the arts into their everyday lives.

Humboldt Area Foundation
Humboldt's CPCP program brought together residents in an inclusive planning process, which resulted in new and ongoing cultural programs on public television, support for traditional and contemporary art of the region's large American Indian population, grants to individual artists, and a new era of regional and cultural partnership.

Maine Community Foundation
pARTners: The Art of Building Community, serving the cities of Portland and Waterville, and all of Hancock County, focuses on building organizational capacity, with cultural inventories conducted in Waterville and Hancock County, and grants made to organizations in each area.

New Hampshire Charitable Foundation
In New Hampshire, the *Art Builds Community* initiative was independently run in Portsmouth, Manchester, and Newport. In Portsmouth and Manchester, grants were awarded for community-based projects, which led to citywide cultural plans in both communities. In Newport, funding was used to document the role of cultural heritage in the town's economic development.

San Francisco Foundation
The San Francisco Foundation focuses on community health, education, arts and culture, neighborhood revitalization, the environment, and social justice. *The Cultural Participation Project* maps the cultural resources of selected neighborhoods and increases direct participation of youth and adults in arts and cultural activities.

SECTION ONE

A Theory of Cultural Participation

Why do some people participate in arts and cultural programs and events, while others do not? Why do people participate with more or less frequency? What are their patterns of participation in various forms of arts and culture, such as theater, music, dance, or the visual arts? And what types of arts and cultural activities do people select, for example, reggae versus classical music or ballet versus folk dancing? To understand the complexity of cultural participation anticipated in the CPCP initiative, a model of participation was developed that considers both person-specific factors influencing individual choice and features of the environment that affect the choices of individuals.[6] (These relationships are presented graphically in exhibit 1, p. 15.) This model guided the collection and analysis of data on the cultural participation behaviors of people included in the research presented here.

Much cultural analysis has focused on opportunities to participate and the factors that affect the supply of opportunities – especially the programs, activities, and capacities of arts and cultural organizations, and the policies of government agencies, foundations, and others who lend financial and other support to these organizations. This type of cultural analysis tends to treat groups of providers as isolated from one another and from the communities they serve. For example, commercial providers of arts and cultural programs and events rarely are

[6] Simultaneous with the CPCP research, the Wallace-Reader's Digest Funds supported theoretical work on arts participation that takes a different, but not contradictory, perspective. See McCarthy, Kevin F. and Kimberly Jinnett. 2001. *A New Framework for Building Participation in the Arts*. Santa Monica, Calif.: Rand Corporation.

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considered together with nonprofit institutions,[7] even though commercial organizations present a sizeable share of cultural offerings and even though people making participation decisions typically ignore distinctions among nonprofit and for-profit providers.[8] The theory of arts and cultural participation developed for the CPCP research focuses on the decisions made by individuals, an approach that opens up the full range of participation choices for analysis.

The CPCP cultural participation model draws on a model of "civic voluntarism" developed to explain who participates in politics and why.[9] Political participation decisions are the outcome of interplay among personal resources, motivations, and paths of recruitment into politics, according to the civic voluntarism model. The many types of political participation resemble the ways in which people participate in arts and cultural activities. Political activities range from simple voting – requiring relatively little time and infrequent attention – to active communication with political decisionmakers, which could require a substantial commitment of time, money, travel, intellectual and emotional energy, and other personal resources. Arts and cultural participation can range from simple attendance at programs and events, to monetary contributions, volunteer activities, or involvement in amateur and professional performances or exhibits. For both political and cultural participatory acts, the level and types of resources and motivations required of the participants vary, and are important determinants of participation outcomes. The opportunities that people have to participate in politics and in arts and culture also vary.

One way to begin to understand cultural participation is to ask a single, negative question: "Why *don't* people participate in arts and culture?"[10] Shorthand responses include: They can't, they won't, nobody asked them to, or there is no place to do so. More extended explanations address prerequisites for cultural participation. Two types of factors contribute to an individual's choice to participate in arts and culture: those tied directly to individuals and those pertaining to the communities to which they belong. As individuals, participants must have sufficient *motivation* to attend. Participation also demands individual *resources* of time, money, and skill – resources that not everyone has in equal measure. These individual attributes, however, are mediated by community factors that influence how participants connect to and become engaged in arts and cultural activities – *paths of engagement* – as well as the range and type of arts and cultural *opportunities* available. Together, individual and community factors determine an individual's resulting *participation choice*. All of these elements form the basis of the theory of cultural participation underlying the research presented here.

[7] One notable exception is the work of Tyler Cowen of George Mason University. See Cowen, Tyler. 2000. *In Praise of Commercial Culture*. Cambridge, Mass.: Harvard University Press.

[8] Participants' choices seem not to involve distinctions between viewing paintings hung in a museum and viewing those by the same artist in a commercial art gallery. Ibid.

[9] Verba, Sidney, Kay Lehman Schlozman, and Henry Brady. 1995. *Voice and Equality: Civic Voluntarism in American Politics*. Cambridge, Mass.: Harvard University Press.

[10] This is a paraphrase of Verba et al., op. cit., p. 269.

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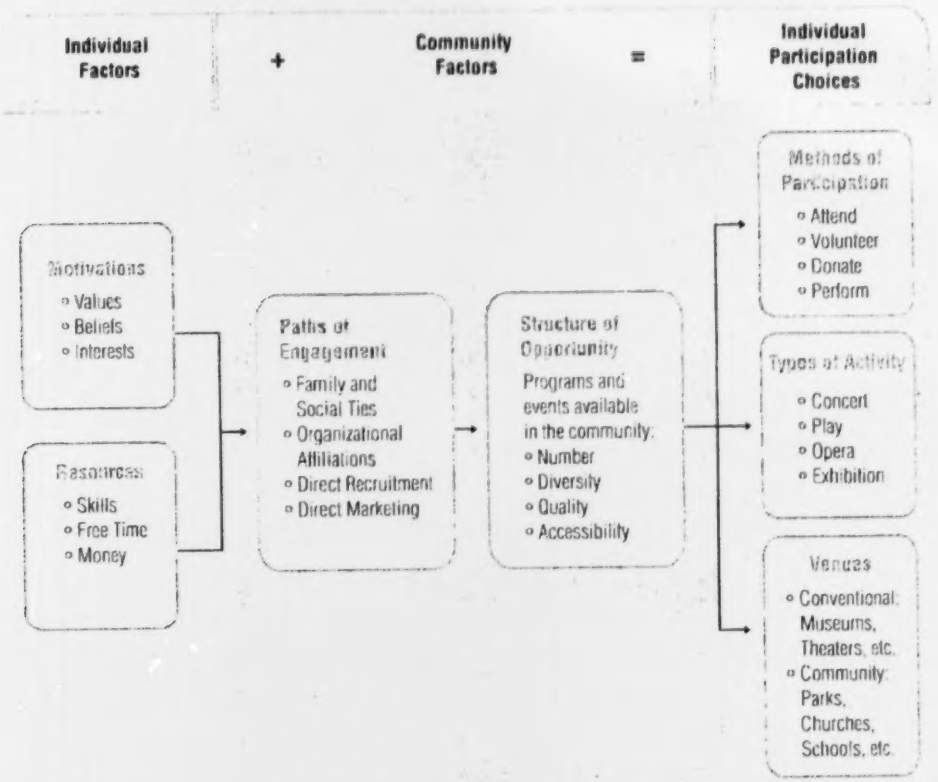
EXHIBIT 1

HOW AND WHY PEOPLE PARTICIPATE IN THE ARTS: A CONCEPTUAL MODEL



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INDIVIDUAL FACTORS

- **Motivations** are the values, beliefs, and interests that prompt people to participate. These cover a wide range of social, artistic, cultural, and civic reasons people give to explain why they seek enjoyment in arts and cultural programs and events and attach importance to their attendance and support, and why they choose to participate.

- **Resources** include time, money, and participation skills. Participation skills include awareness of opportunities to participate; knowledge of music, drama, dance, and visual art, and of cultural standards, practices, histories, and ideas; interest in or knowledge of other times, cultures, and communities; and knowledge of the range of possible responses to artistic and cultural experiences.[11] (Participation skills as they pertain to politics have been found to exert a particularly powerful influence over the frequency and type of political participation.)

COMMUNITY FACTORS

- **Paths of engagement** are the ways that individuals become connected to, or engaged with, participation opportunities. Many people become involved in arts and culture through their relationships, which may include family and social ties that communicate information about events or reinforce family commitments to cultural heritage, or business and professional relationships that create expectations for participation. These paths include belonging to a religious or volunteer organization, attending schools, and taking part in other associations that directly sponsor arts and cultural activities. These groups communicate the importance of certain kinds of arts and cultural participation, and connect people with the social networks that are the source of invitations or requests to participate. Direct marketing by arts and cultural providers to potential participants is another path of engagement.

- **The structure of opportunity** consists of the programs and events available in a community that match the interests of potential participants and are perceived as accessible by potential participants. These events and programs can range from casual encounters with the work of individual artists, or art-making in the company of family or friends, to attendance at events presented at concert halls or other facilities devoted to presenting arts performances. The diversity, quality, and accessibility of arts and cultural programs and events are also aspects of the structure of opportunity because they have the potential to encourage or constrain participation. Accessibility, particularly, can include a host of program and event features, including ticket prices and travel costs, location, physical and social environment, and venue. Opera in the park and opera in the opera house, for instance, are examples of the same event occurring in different venues that may appeal to different individuals. The absence or presence of one or both venues in a community affects its structure of cultural opportunity.

[11] These skills are required no matter what type of arts or cultural activities are participated in, whether reggae or Rachmaninoff, a performance of Giuseppe Verdi's *Aida*, or Elton John and Tim Rice's *Aida*.

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INDIVIDUAL PARTICIPATION CHOICES

- **Methods of participation** refer to whether, and how often, people participate in arts and cultural activities, as well as the ways in which they participate, for example, attending, volunteering, or performing.

- **Types of activity** encompasses the events people choose to participate in – such as concerts, plays, exhibitions, festivals, or cabaret shows.

- **Venues** includes the locations where participants go to experience arts and culture, such as theaters, schools and universities, parks, community centers, and a multitude of other sites.

Exhibit 1 depicts how individual factors (resources and motivations) as influenced by community factors (paths of engagement and opportunity structures) produce participation choices (methods of participation, types of activity, and venues). The elements that produce the participation outcomes interact in complicated ways to affect individual participation choices. For example, whether a person chooses to hear a musical performance depends on his or her interest in the music being performed, which is a motivation factor. Resource factors include the availability of the money to buy a ticket and pay for transportation and, possibly, child care, as well as the availability of time to spend listening and getting to the performance and back, and information about the time and place of a performance. The perceived ease or difficulty of getting to the performance, and the comfort of potential participants with the physical and social environment of the particular venue for the performance are aspects of the local structure of opportunity. These choices are all preconditioned on the availability of an artist or group willing to perform. A person's decision to attend the musical performance might be negative if the cost of the ticket were twice as high as usual, or the music was in a different genre from the one he or she most favored, or he or she did not have someone to go with, or the performance was held at an unfamiliar venue.

Motivations, resources, paths of engagement, and opportunities all influence one another to produce positive participation outcomes, too. Interest in participating in arts and culture leads one to acquire knowledge, information, forms of expression, evaluative standards, and other skills needed to understand and enjoy the experience. And enjoyment typically rises with increasing skill, which reinforces one's interest in participating. Moreover, people with certain kinds of social and civic ties not only become connected to participation opportunities, but acquire skills and interests through these connections. For example, membership in some religious congregations offers a variety of opportunities to participate in musical events: Members can hear choral music performed (often outside of religious services), participate in the congregation's choir, or simply sing during services and at other congregation gatherings.

Finally, opportunity-rich communities increase the likelihood of a match between personal interests and cultural offerings, and improve the fit between the resources required to participate and those that are available to community members. The myriad of arts and cultural offerings available in most urban areas, from major symphony orchestra performances and stadium rock concerts to intimate club performances, helps ensure that the range of musical tastes, and size of pocketbooks, can be accommodated.

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A Cultural Participation Survey

Guided by the model of cultural participation presented in the previous section, the Urban Institute conducted a telephone survey of adults in five of the CPCP communities in the fall of 1998. The purpose was to collect information about individual participation in a range of arts and cultural activities.[12] A random sample of adults in the five communities was contacted, producing 2,406 responses. The main topics of the 20-minute survey were:

1. **Methods of** participation, defined as attendance at live arts and cultural programs and events, donations of time and money to arts and cultural organizations, and pursuit of personal artistic expression.
2. **Motivations** for participation.
3. **Venues** for participation -- that is, where people had attended live music, theater, and dance performances and where they had viewed painting, sculpture, architecture, and other visual arts.
4. **Participants' background** -- questions about respondents' income, education, religion, immigrant status, organizational memberships, and other personal and household characteristics.

[12] The purpose of the survey was to collect information on cultural participation rates in CPCP communities. As part of the effort to understand changes in how much people participate in arts and culture, new kinds of information on participation were collected, which formed the database for the analysis presented here and shed light on how people participate.

Among the survey topics that relate directly to the CPCP model of cultural participation, priority was given to personal resources, in view of the influence these have been shown to have on participation decisions in prior research, and to motivations, because of the lack of previous research on how these influence participation choices. Less attention was given to paths of engagement and opportunities to participate, mainly because of the difficulty of obtaining accurate and complete information about these topics through a telephone survey of people who are potential participants, although the survey information gathered about venues for participation helps to build a picture of both paths of engagement and opportunity structures.

The five communities surveyed are diverse. They are:

- The Kansas City Metropolitan Area
- Humboldt County, California
- Mayfair, San Jose, California
- Milpitas, California
- Gilroy, California

The survey conducted for the CPCP research built on a number of previous efforts, including two that have shaped policy, funding, and marketing in the arts and cultural sector. The Survey of Public Participation in the Arts (SPPA) sponsored by the National Endowment for the Arts (NEA) has collected household-level information about participation in selected arts and cultural activities about every five years since 1982, and has provided analyses of the influence of some personal characteristics on the type and frequency of participation, particularly demonstrating the importance of education and socialization as predictors of attendance at arts and cultural events. The General Social Survey, fielded 23 times since 1972 by the National Opinion Research Center, is designed to monitor trends in American social attitudes, behaviors, and attributes; it has contributed to knowledge about popular attitudes toward arts and culture.

The survey conducted for the CPCP research differs from these established sources of information about arts and cultural attitudes and participation in two ways:

1. The CPCP survey questionnaire was designed to elicit information about a broad range of arts and cultural experiences. The definitions of participation for this survey included attendance at live performances, involvement as a performer or artist in other public arts and cultural activities, and support through volunteering or contributing money. In contrast, the SPPA specifies arts and cultural activities in a more limited way. According to the SPPA definitions, music includes classical and jazz; dance includes ballet and modern; theater includes musical plays and nonmusical plays; and visual arts includes what is viewed in a museum or gallery.

CPCP SURVEY COMMUNITIES

The Kansas City Metropolitan Area, including 1.4 million residents of five counties in Missouri and Kansas. This area resembles the rest of the country in its mixture of urban and suburban, rich and poor, and crowded and sparsely populated sections. More than four out of five residents are white; most of the rest are African American and, increasingly, Hispanic.

Humboldt County, California, a largely rural county of about 120,000 people, with the largest population centers in the cities of Eureka and Arcata. Humboldt County's economy was built around the timber industry, although the southern part of the county is dotted with farms. About 88 percent of the county's population is white, although there is a substantial Native American population, which was oversampled in the CPCP survey.

Mayfair, Milpitas, and Gilroy, California. Within Silicon Valley, a popular name for Santa Clara County, Mayfair is a one-square mile, low-income neighborhood in San Jose, with about 6,000 Hispanic and, increasingly, Asian residents. Milpitas, an affluent suburb of San Jose with about 50,000 residents, is about one-half white, one-third Asian, and one-fifth Hispanic. Gilroy is an agricultural town containing 39,000 residents, about half of whom are Hispanic.

3. The CPCP survey targeted a few communities with the purpose of understanding community differences, whereas the SPPA and the General Social Survey work with a national sample of households in order to develop a picture of the how the entire U.S. population is engaged in arts and cultural activities – without reference to place, but with important individual-level information.

The survey was designed to gather information from a select group of communities participating in a specific initiative. Survey data from the five communities were not pooled for analysis because the communities are too different from one another to allow valid conclusions about the total five-community sample. Findings based on data collected from the Kansas City Metropolitan Area are used frequently throughout this report because the region's general socioeconomic and demographic characteristics (for example, its mix of urban and suburban, rich and poor, crowded and sparsely populated sections) more closely reflect those of the nation as a whole. However, the data from Kansas City should not be considered as a proxy for arts and cultural participation in the nation.

Additional description of the methods of the CPCP survey and the analysis of the survey data, as well as the survey instrument, can be viewed at the Urban Institute's web site, http://www.urban.org.

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SECTION THREE

Patterns of Cultural Participation

A NEW UNDERSTANDING OF WHO PARTICIPATES IN WHAT, HOW MUCH, WHY, AND WHERE

The survey of residents of five communities where the Community Partnerships for Cultural Participation (CPCP) initiative was implemented provides information that occasionally reinforces, but often refines, previous analyses of who participates in different types of arts and culture, and the factors that influence patterns of participation. Key findings include the following:

People participate in arts and culture at much higher rates than have been previously measured when a new, broader definition of participation is used. This is true for people with low incomes and less than college education as well as for groups with more advantages.

Survey data showed high rates of participation in music, theater, dance, and the visual arts in the five CPCP communities. While the analysis yielded the expected result – that people with higher incomes and education participate more frequently and in more forms of arts and culture than people with less – the research also found that a solid majority of respondents in the poorest CPCP community surveyed participated in some arts and cultural activity in the year before the survey. (See exhibit 4 on page 29.) The participation findings were based on a broad definition of arts and culture: attendance at any live music, theater, or dance event, or seeing visual art either in a museum or gallery or in another place not necessarily devoted to presenting art.

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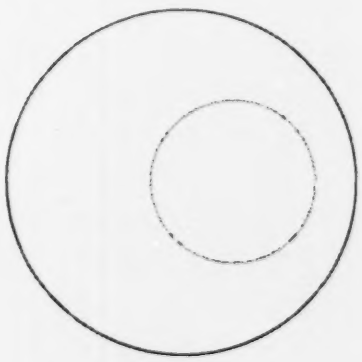
Frequent participants in arts and culture also tend to be very active in civic, religious, and political activities, and this is true at every income level.

The motives of active arts and cultural participants differ from those of the people who attend fewer arts and cultural events, and encompass both civic goals and goals for their arts and cultural experiences. Specifically, frequent participants say they want to support important community organizations and events through their participation in arts and culture, and they also want to learn more about other cultures and experience high-quality art. These activists represent a bridge between the world of arts and culture and community-building efforts, and they are a potential resource for community building.

Early socialization experiences make a difference in the cultural participation patterns of adults, regardless of income and education.

People who were taken to arts and cultural activities as children attended live arts and cultural events at higher rates than people who did not have this experience, according to CPCP survey data. In addition, people who had ever taken lessons in some form of art – whether as children or adults – were more likely to attend arts and cultural events than those who had not taken lessons. These findings are consistent with the results of previous analyses of cultural participation.



Most people who participate in arts and culture are involved in activities that span "classical" and "popular" forms, as these categories have been typically understood.

Audiences for the presentation of live arts and cultural events are not sharply divided between people who participate only in the conventionally defined or "classical" styles and types of music, theater, dance, and visual arts and those who participate only in other styles and types of these art forms. There is a wide group of people who attend both types of events, a group dominated by very active participants – that is, people who attend arts and cultural events frequently and who engage in multiple art forms as well as sampling from both "popular" and "classical" styles.

People are more likely to attend arts and cultural events at community locations than at specialized arts venues.

Community sites for cultural participation include schools, public parks, places of worship, and community centers. These community venues are especially important to individuals who only participate in "popular," or broadly defined, arts and culture events. Underscoring the potential for partnerships between arts and cultural organizations and community organizations, this finding also suggests that arts and cultural providers might increase participation by holding events in particular places.

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People's motivations for participation in arts and culture suggest strong links with other aspects of community life.

The CPCP survey research describes a nexus of motives, individual choices, and organizations with community connections at the center of arts and cultural participation. The findings indicate that (1) personal motives for participating in arts and culture more often reflect social and community purposes than an interest in the artistic and cultural experiences themselves; (2) frequent arts and culture participants are also likely to participate in civic, religious, and political activities – that is, arts and cultural events constitute one form of community engagement for people who are active in many ways; (3) membership in nonarts organizations that sponsor arts and cultural events is an important path of engagement for arts and culture participants; and, as noted above, (4) the most frequented locations for arts and cultural participation are community venues.

The survey results yielded other important information regarding patterns of participation in arts and culture, how frequently people participate, and in what kinds of activities. The next section features a comparison of participation rates using different definitions of what counts as participation in arts and culture. This is followed by findings on the reasons people give for participating – how they are motivated. The analysis shows how individual motivations, characteristics, and resources influence attendance at arts and cultural programs and events. A discussion of how participation choices may be influenced by paths of engagement is next. The report concludes with an analysis of the venues where people attend programs and where events are presented.

High Rates of Participation in Arts and Culture

The findings on participation in arts and culture presented here were drawn from interviews in which people were asked to report any kind of live music, theater, dance, or visual arts they attended or saw in the last year.[15] The responses indicate that in most communities the majority of people participate in something. In Kansas City, for example, 84 percent of people surveyed reported attending a live performance of music, theater, or dance, or seeing an exhibit or other example of visual art in the past year. Exhibit 2 shows the percentages of persons surveyed in Kansas City who attended arts and cultural events in these categories, as well as the specific styles or types of music, dance, theater, or visual art they reported participating in.

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[15] To encourage respondents to think broadly about their experiences, the interview questionnaire was designed to avoid defining arts and culture for them. The words "arts" and "culture" were not used by the interviewers until after the respondents had been asked about attendance at musical, theater, and dance performances and experiences of visual arts such as paintings, sculpture, photography, and crafts. Movie viewing was not included in counts of participation in the visual arts. (Because of limited time for the interviews, respondents were not asked about literature, culinary arts, horticulture, or a variety of folkways that are important aspects of arts and culture.)

EXHIBIT 2

ARTS AND CULTURAL PARTICIPATION BY ART FORM IN KANSAS CITY

Art Form	Percentage Attending
Any Music Form	**57.0**
Jazz or blues	31.4
Classical or opera	21.0
Pop, rock, soul, country	44.1
Ethnic	28.7
Other music	8.3
Any Theater Form	**45.3**
Professional	28.3
Community or amateur	23.3
K–12 school	24.9
Other theater	5.5
Any Dance Form	**20.7**
Ballet	12.4
Tap	10.1
Ethnic or folk	11.0
American Indian	3.6
Other dance	3.4
Any Visual Arts Form	**64.4**
Saw art* and visited a museum or gallery	42.6
Saw art and did not visit a museum or gallery	21.8
Any Arts and Cultural Form	**84.0**

SOURCE
Urban Institute: 1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents. Respondents were encouraged to provide multiple responses if appropriate.

*Visual arts include paintings, drawings, sketches, murals, crafts, sculpture, photography, and other visual arts or crafts.

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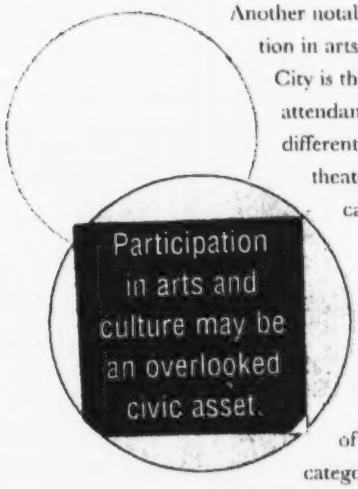
Kansas City respondents participated in music and visual arts at considerably higher rates than are reported for many other types of participation held to have civic import, including attendance at worship services, voting, and organization membership: 57 percent reported attending any live music performance, and 64.4 percent reported seeing visual art.[14] In light of concerns about the extent and quality of participation in various aspects of common life, the prevalence of participation in arts and culture indicated by these survey results is striking and important. Indeed, participation in arts and culture may be an overlooked civic asset, as discussed further below.



Another notable feature of participation in arts and culture in Kansas City is the similarity in rates of attendance at performances of different styles or types of music, theater, and dance. No single category strongly dominates in theater and dance. For live music, with wider variations in rates of attendance at performances of different styles or types of music, the dominant category was still not a majority choice: 44 percent attended pop, rock, soul, or country music events in the last year. In other words, Kansas City residents participate in diverse forms of arts and culture.[15]

Different Definitions Influence Arts and Cultural Participation Rates

While people were asked to report attending any live performance or seeing any visual art in the CPCP survey, many of the types of activities that they reported have not usually been included in research on arts and cultural participation. The data presented here were collected in a way that facilitates a comparison of participation rates using broad and narrow definitions of what counts as arts and culture. Exhibits 3 through 6 present the results of this comparison. In these exhibits:

- **The broad definition** of arts and cultural participation includes music, theater, dance, and visual arts that are conventionally thought to be "classical" styles, such as opera and ballet, and those thought to be "popular" styles, such as reggae music and puppet theater.

- **The narrow definition of** arts and cultural participation is limited to classical music,[16] opera, and jazz or blues;[17] professional and community or amateur theater; ballet and tap dance; and visual arts seen in a museum or gallery.

[14] These rates compare to 49 percent of registered voters taking part in the 1996 presidential election and 37 percent of the adult population reporting attending religious services at least weekly. Putnam, Robert. 2000. *Bowling Alone: The Collapse and Revival of American Community.* New York: Simon and Schuster, pp. 32 and 71.

[15] This observation does not apply to participation in visual arts because the data presented here reflect the locations where survey respondents saw visual arts rather than the type of art seen.

[16] "Classical" music is defined in at least two ways. The period of music that was composed in Europe between 1750 and about 1830 is known as the Classical period, during which Mozart, Haydn, and Beethoven created their works. More broadly, classical music can include works to be played by symphony orchestras. Rachmaninoff is generally considered a composer of classical music, although he was Russian-born and his life and work spanned the late 19th century and the first part of the 20th century. See Hertz, Daniel and Bruce Alan Brown. 2001. "Classical." In *The New Grove Dictionary of Music and Musicians, 2nd edition,* edited by Stanley Sadie. London: Macmillan Reference and New York: Grove's Dictionaries, Inc.

[17] Respondents were asked about "jazz or blues" as one type of music.

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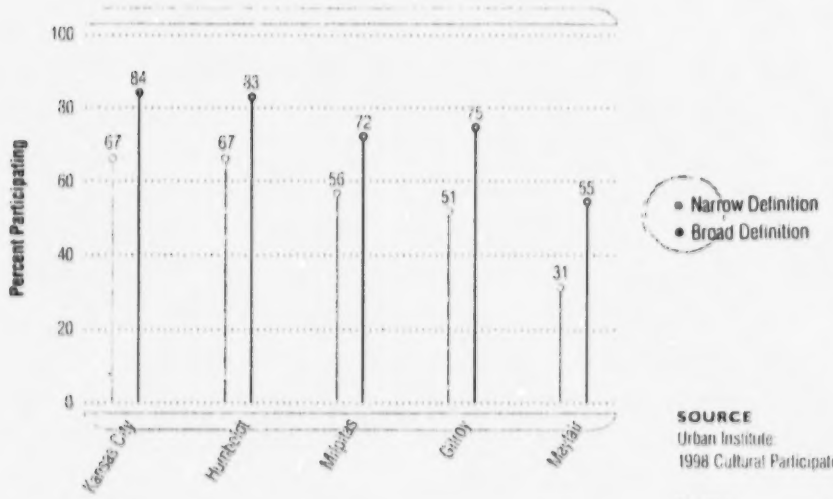
While it is not surprising that when more styles or types of arts and culture count, estimates of participation are higher, it is less predictable that using a broad definition of arts and culture produces more dramatic changes in participation rates for some communities than for others and for some forms of arts and culture. Exhibit 4 displays, for the five CPCP communities included in this research, the estimates of participation according to both the broad and narrow definitions.[18] All of the communities have participation rates that are at least 24 percent higher when a broad definition of arts and culture is used, but the change is most dramatic for the Mayfair neighborhood of San Jose, where participation is 77 percent higher under a broad definition — moving from an estimate of 31 percent to 55 percent. Kansas City, with an 84 percent rate of participation in music, theater, dance, and visual arts, broadly defined, would show participation in all four forms of arts and culture at 67 percent using a narrow definition.

EXHIBIT 4

ARTS AND CULTURAL PARTICIPATION IN FIVE COMMUNITIES UNDER NARROW AND BROAD DEFINITIONS



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Weighted N for each site:
Kansas City: 1,169, Humboldt: 1,218,
Milpitas: 972, Gilroy: 958, & Mayfair: 1,143.

Arts and cultural participation are narrowly and broadly defined for this analysis. (See exhibit 3 for definitions.)

[18] In these and the following exhibits, and except where otherwise noted, the number of respondents is weighted by the number of adults in the sampled household. So, for example, if a person who responded to the survey lived in a household with two other adults, his or her response would be counted three times.

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In a comparison of participation rates for different art forms based on the two definitions, a more inclusive way of defining what counts makes a greater difference for music and the visual arts than for theater and dance in Kansas City. Exhibit 3 shows these comparisons. When each art form is broadly defined, participation rate estimates are from 3 to 22 percentage points higher than when those forms are narrowly defined.

How Broad or Narrow Conceptions of Arts and Cultural Participation Matter to Communities

How are these broad or narrow conceptions of arts and cultural participation relevant to community life, community building, and the outreach strategies of arts and cultural organizations? First, in communities where people infrequently participate in the conventionally defined arts and cultural activities, organizations seeking to broaden, deepen, and diversify participation may underestimate participation strength and miss opportunities to build on what is already happening. Church choirs, for example, perform music in some styles not conventionally recognized as "art" in places not conventionally defined as performance venues for "art." CPCP grants have encouraged combinations of classical and popular styles, as when the Knoxville Symphony Orchestra presented Orff's *Carmina Burana* using gospel singers and the Handel and Haydn Society in Boston placed instrumentalists with church choirs. The grants for these collaborations underscored the contributions of styles and types not conventionally recognized as art.

Participation in arts and culture is a resource that is potentially more valuable in communities where human capital and civic participation are in short supply.[19] The Mayfair neighborhood's arts and cultural participation rates under either definition are below the other CPCP communities' rates; however, more than half of the people in this community – the poorest and most heavily minority community surveyed – participate in arts and cultural activities when these are broadly defined (and, as noted above, at rates that are nearly 80 percent higher than rates calculated using a narrow definition of participation). This result suggests that inclusive views of participation can uncover community assets that might otherwise be overlooked. An example comes

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[19] For example, civic participation as measured by both voter registration as a percent of the voting age population, and voter turnout, is considerably lower for unemployed persons and those with a high school education or less than for the employed or better-educated. See U.S. Census Bureau. 1999. *Statistical Abstract of the United States: The National Data Book* (119th Edition) Washington, D.C. p. 300.

from a CPCP grant made in Humboldt County for a regalia-making project in which elders of the Hoopa and Yurok tribes taught younger members how to make ceremonial objects. The purpose of the activity was not to present this work to an "audience," but to preserve culture, build community, and promote positive youth development. The funding provided by the community foundation in this CPCP site helped put an asset to work, an asset that was previously unrecognized in the broader arts and cultural community.

Just as using a narrow set of activities to measure arts and cultural participation can produce underestimates of the rates of participation in particular communities, it can also produce distorted views of participation in certain arts and cultural forms. Exhibit 5 (p. 32) shows broad and narrow participation rates in the Mayfair neighborhood for each art form. As in Kansas City, the estimate of music participation for Mayfair increases dramatically – from 15 to 40 percent when a broad definition is used, which is a 167 percent increase – although the music participation rate for Mayfair, even using a broad definition of what counts, remains far lower than the corresponding Kansas City figure. In contrast, the percentage of people in Mayfair who reported participating in dance under a broad definition increases to a rate that almost equals Kansas City's 21 percent participation rate for dance, although the magnitude of change is less dramatic: Dance participation in Mayfair more than doubles from 8 percent to 19 percent using the broad definition.

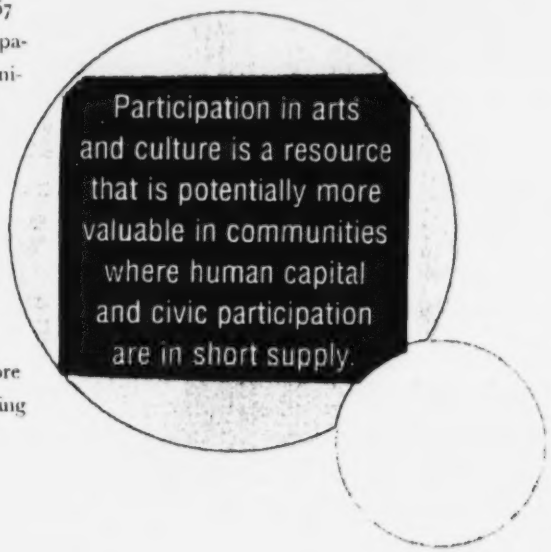
Participation in arts and culture is a resource that is potentially more valuable in communities where human capital and civic participation are in short supply.

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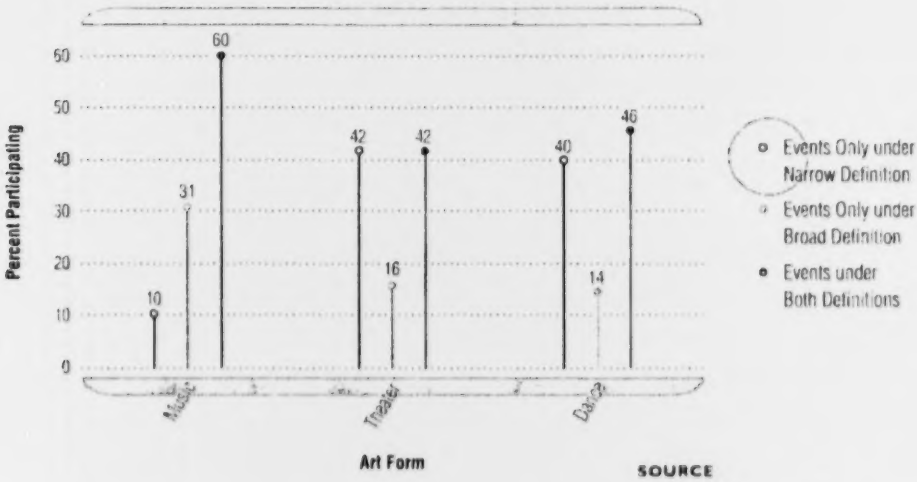
EXHIBIT 6

OVERLAP BETWEEN NARROW AND BROAD DEFINITIONS OF ARTS AND CULTURAL PARTICIPATION IN KANSAS CITY



SOURCE
Urban Institute
1998 Cultural Participation Survey

NOTE
Weighted N = 666 (music participants), 529 (theater participants), 242 (dance participants).

Arts and cultural participation are narrowly and broadly defined for this analysis. (See exhibit 3 on p. 28 for definitions.)

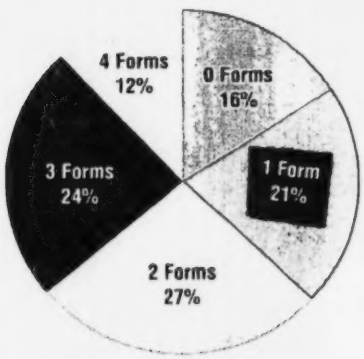
omnivores."[40] The CPCP data on attendance at performances across a wide range of musical styles (and across many types of theater, dance, and visual arts forms) confirm the existence of such a group.

Exhibit 6 shows that significant percentages of Kansas City respondents who attended music, theater, and dance activities reported they attended events that fell under the narrow definition of arts and cultural participation as well as the broad definition. This overlap is most evident in music participation. Nearly 60 percent of the people who attended any live music event reported they went to performances of both music styles. In other words, they could be found at performances included in the narrow definition (classical, opera, and jazz or blues) as well as events found only under the broad definition (pop, rock, or soul, ethnic, or other music styles, such as country, bluegrass, and reggae). Of the Kansas City residents who attended theater performances, more than 4 in 10 went to both narrowly defined and broadly defined versions of theater.

[40] See Peterson, Richard A. and Roger M. Kern. 1996. "Changing Highbrow Taste: From Snob to Omnivore." *American Sociological Review* 61(5): 900-907.

EXHIBIT 7

PARTICIPATION IN MULTIPLE FORMS OF ARTS AND CULTURAL EVENTS IN KANSAS CITY*



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents.

***ART FORMS ARE MUSIC, DANCE, THEATER, AND VISUAL ARTS**

Participation in multiple forms of arts and culture – for example, partaking in a mix of music, dance, theater, and visual arts performances and exhibits instead of just one form – is also a characteristic of people who frequently attend live arts and cultural events. In Kansas City, 63 percent of respondents attended arts and cultural events in two or more of the different art form categories; 36 percent attended events in three or all four of the art form categories (see exhibit 7).

Frequency and Variety of Arts and Cultural Participation Intersect

The people who participate in both the classical and popular types of arts and culture – who are also most likely to participate in multiple forms of arts and culture – attend more events, on average, than those who stick to either the conventionally defined categories or the popular versions of arts and culture, and they attend more events than those who participate in only one or two forms of art. For example, in Kansas City, people who participated only in the types of arts and culture defined narrowly for this analysis attended an average of five events during the year before the survey; people who participated in only the popular types excluded by the narrow definition attended an average of four events; and people who participated in both attended an average of 20 events. Put another way, the people who participate most frequently also participate in the most varied ways. This is a group of people who have the potential to be engaged as marketers of arts and culture, as discussed further below.

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The people who participate most frequently in arts and culture also participate in the most varied ways. This is a group of people who have the potential to be engaged as marketers of arts and culture.

The substantial overlap of audiences – both across art forms and within forms by style or type of arts and culture – coincides with greater socioeconomic diversity in arts and cultural participation than has been reported in the past. A prevalent perception among arts and cultural providers and supporters has been that participation in classical or conventionally defined arts and culture and popular styles or types divides sharply along economic and social lines. Analysis of the CPCP data shows that while there is an economic divide between people who attend only the conventionally defined or classical types and those who attend only the popular types, most participants attend both, and this audience in the middle is socioeconomically diverse. This finding argues for a more nuanced view of the social complexion of potential audiences than has been common.

While there is an economic divide between people who attend only the conventionally defined or classical types of arts and culture and those who attend only the popular types, most participants attend both, and this audience in the middle is socioeconomically diverse.

SECTION FOUR

Personal Motivations

SOCIAL AND COMMUNITY REASONS FOR PARTICIPATION

The cultural participation model introduced in this monograph portrays personal motivations as one of several factors that influence individual participation, along with personal resources, paths of engagement, and participation opportunities in the community. The CPCP survey research provides a substantially new perspective on why people attend music, dance, or theater performances, or go to see visual arts – a perspective that gives empirical support to arts and cultural organizations that are committed to reaching beyond their participant base and engaging people in new ways.

To explore the range of possible motives in preparation for developing a survey instrument, the CPCP researchers conducted focus-group interviews and reviewed similar previous efforts.[47] This exploratory work highlighted the need to investigate motives beyond the artistic and cultural experiences offered by presenters. For example, some motives for participation may anticipate civic benefits, as when patriotic sentiments prompt some people to attend Fourth of July celebrations or when feelings about racial injustice move others to attend memorial services on Martin Luther King's birthday. Other motives

[47] One of the previous efforts was sponsored by the Getty Museum (Getty Research Institute, "Participation Project Fact Sheet," 1997) and another by the Rockefeller Foundation (Jackson, Maria-Rosario, 1998b, "Arts and Culture Indicators in Community Building Project: January 1996-May 1998, A Report to the Rockefeller Foundation." Washington, D.C.: The Urban Institute.)

may be focused on strengthening cultural communities, as when a desire to support Hispanic artists and, in turn, their community, prompts people to attend an exhibit of new Chicano paintings and sculpture.

The CPCP survey respondents who indicated they had participated in at least one arts or cultural activity were asked whether each of the eight numbered reasons below represented "a lot," "a little," or "none at all" of the explanation for their involvement in arts and cultural activities during the past year. The reasons were later grouped on the basis of statistical analysis, which is described following the list of reasons.

CELEBRATE HERITAGE

1. Wanted to learn about or celebrate cultural heritage.

SUPPORT COMMUNITY

2. Wanted to support organizations or events important in the community.

CULTURAL INTEREST

3. Wanted to learn something about another time or culture.

4. Wanted to learn more about a particular form of art or cultural expression.

5. Wanted to experience the high quality of the art.

SOCIAL AND RELIGIOUS COMMITMENT

6. Wanted to support a friend or family member involved.

7. Wanted to attend or participate in a religious service, ceremony, or ritual.

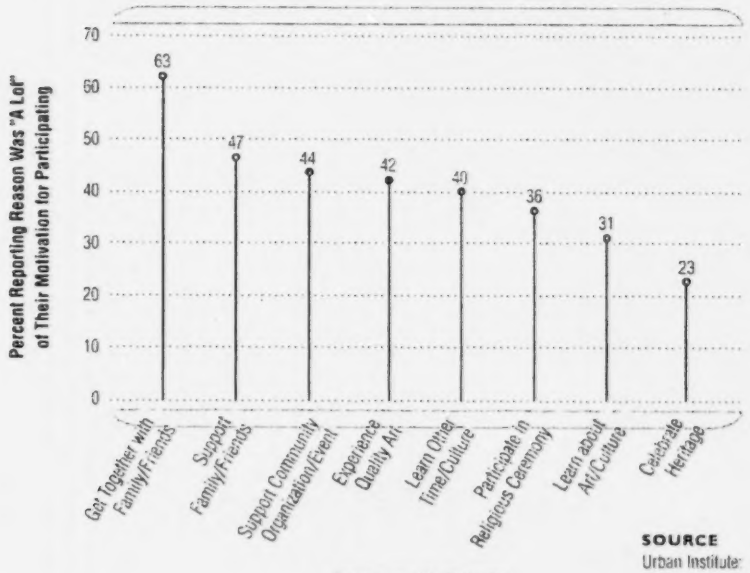
8. Wanted to get together with friends or family for social reasons.

Some of the eight motivations are related to one another statistically, meaning that people who give importance to one reason are highly likely to value another of the reasons and that the connections between certain reasons recur over the whole survey sample, forming a pattern of related motivations.[29] There is a high degree of statistical correspondence among these motivations: getting together with friends or family, support for friends or family, and participation in a religious ceremony. For this analysis, the group of reasons was given the label "social and religious commitment." There is also statistical correspondence among learning about another time or culture, learning about an art or cultural form, and experiencing the high quality of the art, a group which was labeled "cultural interest" reasons. "Desires to celebrate heritage" and "support community" are statistically not related to the other two groups of reasons or "factors," or to each other.

[29] Factor analysis is the name of the statistical technique employed for this analysis. This method is used to examine covariance among multiple variables for the purpose of isolating patterns or statistical regularities. Factor analysis on responses to the CPCP survey motivation questions produced two factors that explained about 60 percent of the total variance among the eight motivation variables in the survey. These are, first, the group of reasons labeled "cultural interest" and, second, the group of reasons labeled "social and religious commitment."

EXHIBIT 8

REASONS WHY PEOPLE IN KANSAS CITY PARTICIPATED IN ARTS AND CULTURAL PROGRAMS OVER THE LAST YEAR



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents.

A striking finding here is how frequently people asserted motives that are related to social and civic purposes, particularly in light of current concerns and comment about the decline of civic culture.[23] Exhibit 8 displays the proportions of the Kansas City respondents who reported different reasons for their participation in arts and culture. The four leading reasons are:

1. To get together with friends or family for social reasons (63 percent)
2. To support a family member or friend (47 percent)
3. To support organizations or events that are important to the community (44 percent)
4. To experience the high quality of the art (42 percent).[24]

[23] See Putnam, op. cit., and *Better Together: Report of the Saguaro Seminar on Civic Engagement in America*, op. cit.

[24] Survey respondents were queried about each motivation; they were allowed to answer that more than one questionnaire statement explained "a lot" of their reason for participating.

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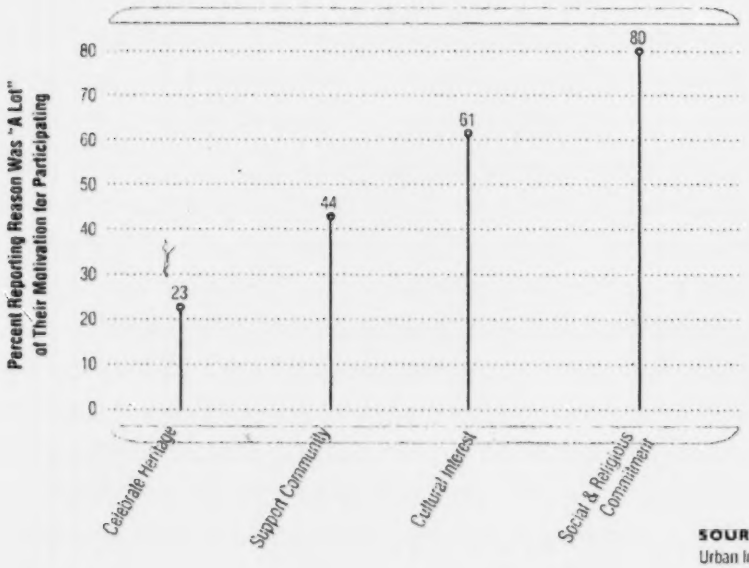
EXHIBIT 9

PATTERNS OF MOTIVATIONS FOR ARTS AND CULTURAL PARTICIPATION IN KANSAS CITY



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents.

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People frequently identified motives for participating in arts and culture that are related to social and civic purposes, in spite of current concerns about the decline of civic culture.

The highest-ranked reason for participation in Kansas City holds for three other CPCP survey sites, and the second most frequently cited reason by Kansas City respondents was also the number two-ranked reason in two other sites. However, there is a significant difference across sites in the importance of celebrating heritage. This reason for participation in arts and culture was given by less than 35 percent of respondents in every site except Mayfair, where it was the number one-ranked reason, cited by 61 percent of respondents. The importance of supporting community organizations or events as a reason for participating in arts and culture varied, with Kansas City's 44 percent response falling about in the middle of the five-site range, which ran from 33 percent in Milpitas to 59 percent in Humboldt County. It is the second or third most important reason for arts and cultural participation in four sites, but not among the four leading reasons for Milpitas respondents to participate.

Exhibit 9 presents the proportions of Kansas City respondents' motives for participation using the categories of reasons resulting from the factor analysis described above. Examination of linked motives puts reasons related to "social and religious commitment" in the leading response category at 80 percent, followed by "cultural interest" reasons at 61 percent. This analysis is useful to arts and cultural providers developing outreach strategies, because it suggests that motives might reinforce one another. For example, appeals to people on the basis of their commitment to religion or religious practice might draw sociably inclined people as well, and appeals to people interested in learning about another time or culture might draw the aesthetically inclined. On the other hand, outreach strategies based on people's interest in celebrating their heritage will not necessarily resonate for people whose reasons for participating in arts and culture include experiencing the high quality of the art, learning about another time or culture, and learning more about a particular form of art or cultural expression (the reasons labeled "cultural interest" here).

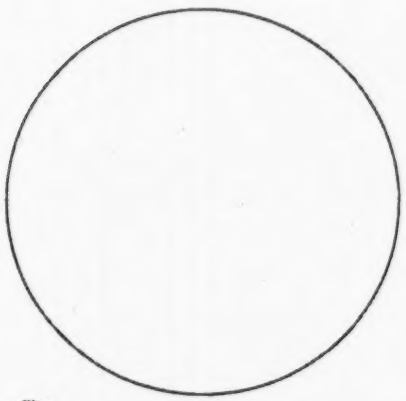
How Motives Correlate to Frequency and Variety of Participation

People who participate frequently in arts and culture are inspired both by their interest in arts and culture and by their wish to support important community organizations and events. People who participate for "social and religious commitment" reasons, in contrast, do not participate frequently. In other words, "cultural interest" and "community support" motives are indicators of frequent participation, whereas "social and religious commitment" motives are not.

The CPCP research findings are similar for diversity of participation, as measured by the number of art forms in which people reported participating in the year before the survey. (Art forms in the analysis are music, theater, dance, and visual arts.) In Kansas City, survey respondents who gave "experiencing the high quality of the art" as "a lot" of the reason for their participation were much less likely to limit their participation to a single art form than people who reported that getting together with family and friends was "a lot" of their reason for participating. Only 20 percent of the respondents who gave "experiencing the high quality of the art" as an important reason for participating attended events in just one art form, whereas 60 percent of those who gave "getting together with family and friends" as an important reason attended events in a single art form.

When the groups of reasons from the factor analysis are used, the strongest relationship between reasons and participation across multiple art forms is for the category of "cultural interest" reasons, which includes "experiencing the high quality of the art." The next strongest relationship is for the "support community" reason, also linked to frequency of participation. The weakest relationship is between wanting to "celebrate heritage" and participating in more than one art form.

These two analyses of motives for participating in arts and culture in relation to frequency and variety of participation – one using the eight distinct motives people were questioned about in the CPCP survey and the other using the clusters of motives derived from factor analysis – provide a consistent picture of participants. The largest group participates for social and religious reasons, although many in this group participate



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infrequently. The second largest group participates for artistic and cultural reasons, and the third for civic reasons. These two groups – those motivated by their interest in arts and culture and those motivated by their interest in civic affairs – contain the largest share of the most active participants. Their members participate frequently and in multiple forms of arts and culture (as well as in both the types and styles defined narrowly and broadly, as described above). The people who participate in order to celebrate their heritage are among the least active participants, and they are most likely to participate in types and styles of music, theater, dance, and visual arts that are not conventionally recognized as arts and culture.

People who participate frequently in arts and culture are inspired both by their interest in arts and culture and by their wish to support important community organizations and events.

Considering Motives to Broaden, Deepen, and Diversify Cultural Participation

These findings about the relationships between reasons for arts and cultural participation and frequency and diversity of participation add a dimension to the group identified above as potential marketers of arts and culture. This group of participants not only chooses both popular and classical styles of arts and culture, attends frequently, and participates in more than one art form (music, theater, dance, and visual arts), it is characterized by two types of motives: interest in arts and culture, and desire to support organizations and events important to the community. Arts and cultural providers might view this group of participants as a path of engagement for others who are nonparticipants or infrequent participants in arts and cultural activities, given the importance of social reasons for participation among people who are not active participants. The active participants also constitute a pool of committed people who can potentially deepen their own engagement.

Other findings about motives suggest opportunities to diversify participation in arts and culture. For example, events that celebrate the heritage of people who might not be participants (or regular participants) in arts and cultural activities are a potential means of engaging more diverse audiences. Events that offer social opportunities have the potential to both broaden and diversify participation as do events that are connected to religious practices or celebrations.

SECTION FIVE

Personal Factors that Influence Participation in Arts and Culture

RESOURCES, CHARACTERISTICS, AND OTHER CIVIC ENGAGEMENT

More Resources, More Participation

The conceptual model of cultural participation represented in exhibit 1 specifies that personal resources influence participation. Although the model does not set forth precisely how an individual's resources combine with other factors to determine his or her participation choices, one prediction is that, all things equal, having time, money, and participation skills enables one to participate more actively than not having these resources.

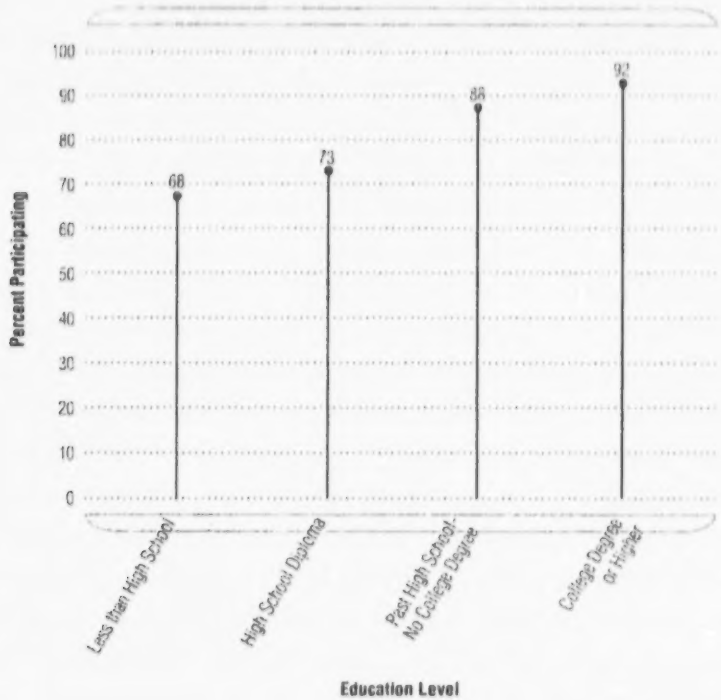
Previous research supports the influence of personal resources on participation and the prediction that greater resources lead to increased participation. For example, it has been shown that education exerts a strong influence on the likelihood of participation in the narrow subset of arts and cultural activities.[25] This is because higher levels of education usually translate into higher levels of income, which removes one barrier – cost – that might otherwise deter participation. Certain aspects of the educational experience – including the study of history, of other cultures, and of music, theater, dance, and visual arts forms – also build personal skills that are

45

[25] See, for example, National Endowment for the Arts. 1998. "Survey of Public Participation in the Arts, Summary Report." (Research Division Report No. 39). Table 22, p. 41.

EXHIBIT 10

ARTS AND CULTURAL PARTICIPATION BY EDUCATION LEVEL IN KANSAS CITY



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents.

Arts and cultural participation are broadly defined for this analysis. (See exhibit 3 on p. 28 for definitions.)

useful in understanding and valuing some forms of arts and cultural participation. Parents provide arts and cultural experiences for children by taking them to performances and convey participation skills as well as social expectations of cultural involvement, when these are considered a marker of social status.[26]

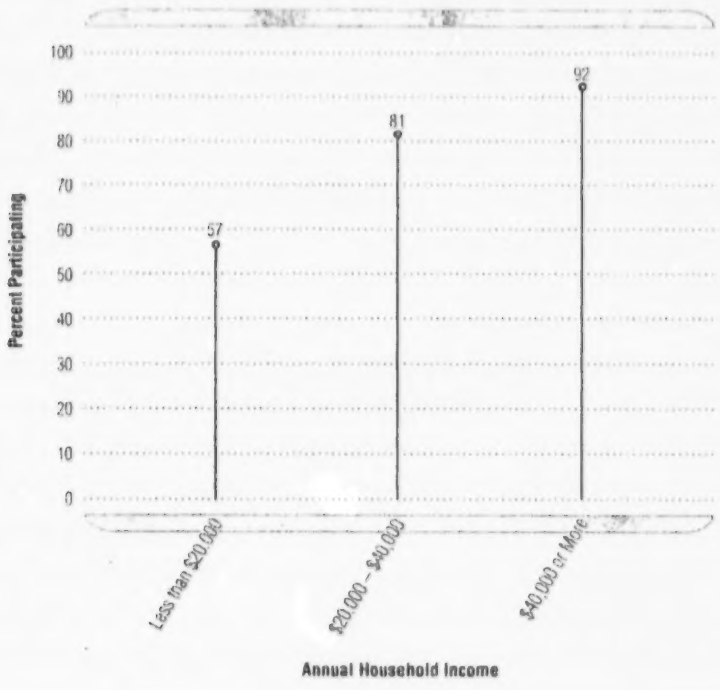
Analysis of the CPCP survey data confirms these ties among education, income, arts and cultural experiences, and participation, and indicates that the relationships hold for those who participate in any form of arts and culture. These ties are evident as well whether arts and culture are defined broadly or narrowly, although higher education and income, and certain arts and cultural experiences, are somewhat stronger predictors for participation when arts and culture are narrowly defined. The CPCP analysis shows that the likelihood of attendance at arts and cultural programs and events goes up with more education, as does the frequency of attendance, and people with the lowest incomes participate at far lower rates, and much less frequently when they do attend, than people who earn the most, whether a broad or narrow definition of arts and culture is used.

Exhibits 10 and 11 show the education and income relationships to rates of arts and cultural

[26] DiMaggio, Paul and Francie Ostrower. 1992. *Race, Ethnicity and Participation in the Arts: Patterns of Participation by Hispanics, Whites, and African-Americans in Selected Activities from the 1982 and 1985 Surveys of Public Participation in the Arts.* National Endowment for the Arts Research Division Report No. 25. Santa Ana, Calif.: Seven Locks Press.

EXHIBIT 11

ARTS AND CULTURAL PARTICIPATION BY INCOME IN KANSAS CITY



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents.

Arts and cultural participation are broadly defined for this analysis. (See exhibit 3 on p. 28 for definitions.)

participation for Kansas City respondents. (Findings for other CPCP sites are similar, with the single exception that income in the Humboldt County site is not significantly related to participation.) Survey respondents in Kansas City with less than high school education attended arts and cultural events at about three-quarters of the participation rate of people with a college degree or higher level of education, and people with less than $20,000 annual income attended at about 60 percent of the rate of people with $40,000 or more in annual income.

There were strong relationships for Kansas City respondents between participation and childhood attendance at arts and cultural events and ever having taken lessons in any art form. These relationships hold for the other CPCP survey sites as well, whether participation is broadly or narrowly defined. People who were taken to arts and cultural activities as children, and those who had ever taken lessons in some form of art, attended arts and cultural events in the year before the survey at significantly higher rates than people who did neither of these. The respondents who did not have childhood attendance experiences participated at about 85 percent of the rate of those who did, and the respondents who had never taken lessons participated at about 82 percent of the frequency of those who had lessons.

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Other Characteristics Influence Participation: Life Stage, Race and Ethnicity, and Recent Immigration

Other personal characteristics can influence participation through their relationship to individual resources and to motivation. Life-stage factors – age, marital status, and presence of children in the household – can affect personal priorities in the use of free time and discretionary income. For example, children often make it more difficult for adults to participate in arts and culture, but they also increase adults' interest in participating in activities that involve children or that are intended to foster children's interest in arts and culture. In the CPCP communities, both marriage and children appear to raise participation rates. Married people and people with children are more likely to participate and to participate more frequently than single people and people without children.

Race and ethnicity have been shown in previous research to be related to the likelihood of participating, although some evidence suggests that this depends on how well particular art forms match the cultural interests of individuals.[47] CPCP survey data show that across the five sites, the difference in participation rates between whites and nonwhites is significant in only one (Milpitas, Calif.).

Recent immigration to the United States might be expected to cause people to participate infrequently or not at all in arts activities that are offered in a language different from theirs, and that come out of a culture different from theirs. Findings for the CPCP population surveyed showed that recent immigrants attended arts and cultural programs or events at lower rates (and less frequently) than did native-born respondents, although people who immigrated to the United States 10 years or more prior to the survey participated at rates no lower than those who were native born.[48]

Civic and Community Engagement of Arts and Culture Participants: Another Connection

In the CPCP survey communities, participation in arts and culture bears a strong relationship to participation in political, religious, civic, and social activities – a finding consistent with previous research, which has shown that various kinds of participation are related to one another. In this previous research, belonging to multiple organizations and associations has been used as one indicator of participation in civic or community life, reflecting the fact that people who

[47] For example, DiMaggio and Ostrower found that black respondents to the SPPA survey were less likely than white respondents to attend performances of classical music, but were more likely to attend jazz performances, a music rooted in the African-American experience.

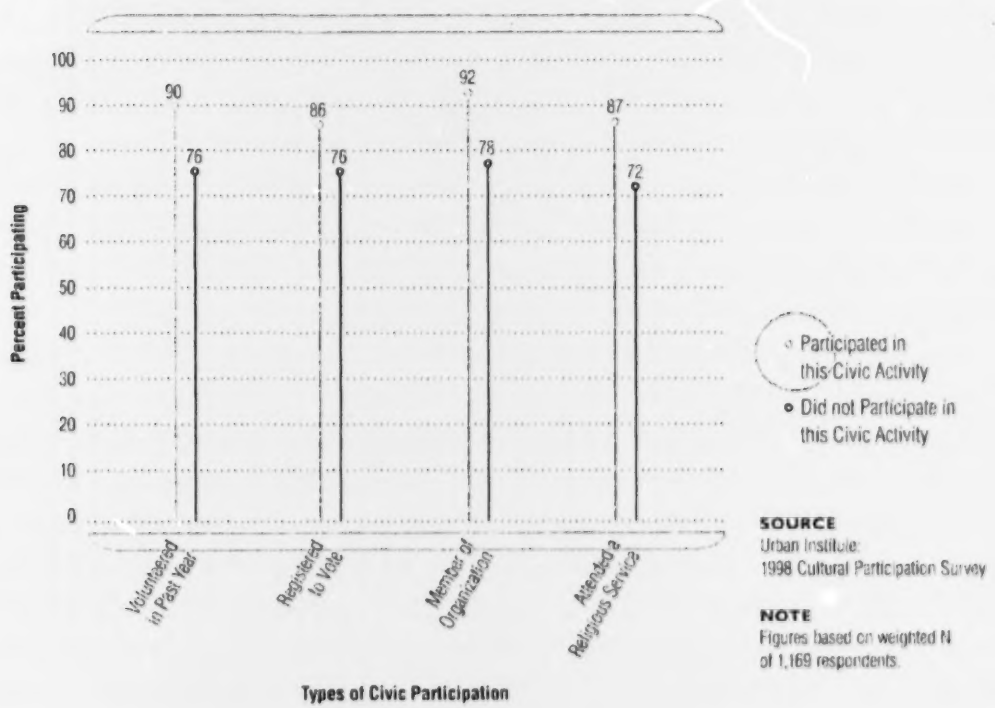
[48] This may mean that as people acculturate, they participate more. It may also mean that those who came to the U.S. in the 10 years prior to the CPCP survey were different in some way – e.g., country of origin, cultural experiences, education – from recent immigrants.

belong to civic organizations are also very likely to volunteer their time and donate money to charitable causes.[29] The conceptual model of cultural participation employed for the CPCP research predicts that such civic and community engagement would be related to participation in arts and cultural activities as well, first because all of the activities spring from an underlying predisposition to participate (involving participation skills and personal motivations), and second, because involvement in one activity may act as a pathway to engagement in another.

Consistent with the cultural participation model, people surveyed for the CPCP research who participated in civic, political, and religious activities were significantly more likely to participate in arts and cultural programs and events than were those who were not active in these other spheres of community life. Exhibit 12 displays graphically the different rates of participation in arts and culture in Kansas City for those who participated in other types of civic activities and those who did not. For example, 92 percent of people who were members of volunteer organizations participated in arts and culture, compared to 78 percent of those who were not members.

EXHIBIT 13

THE CONNECTION BETWEEN CULTURAL AND CIVIC PARTICIPATION IN KANSAS CITY



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents.

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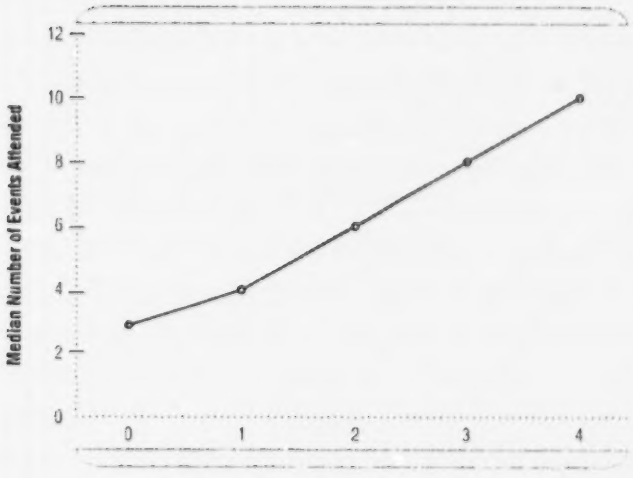
[29] Putnam, op. cit., p.118-119.

In the analysis of CPCP survey data, four indicators of civic and community engagement were tested for their relationship to participation in arts and culture: attending religious services at least once in the last year; being registered to vote; doing volunteer work; and being a member of an organization or association. All but one of the indicators – being registered to vote in Humboldt County, California – were significantly related to arts and cultural participation in all five CPCP survey sites. Exhibit 13 plots for Kansas City the relationship between the depth of civic and community engagement – represented by how many of the four types of civic and community engagement respondents reported – and the number of arts and cultural events they reported attending in the year before the survey. People who did not attend religious services at least once in the year before the survey, and were not registered voters, volunteers, or members of organizations, participated in about 3 arts and cultural events during the year whereas people deeply engaged in civic and community life – that is, those who reported all four types of engagement – attended about 10 arts and cultural events.

People surveyed for the CPCP research who participated in civic, political, and religious activities were significantly more likely to participate in arts and cultural programs and events than those who were not active in these other spheres of community life.

EXHIBIT 13

RELATIONSHIP OF CIVIC PARTICIPATION TO ARTS AND CULTURAL PARTICIPATION IN KANSAS CITY



SOURCE
Urban Institute
1998 Cultural Participation Survey

NOTE
Figures based on weighted N of 1,169 respondents

Differences significant at .01 level.

*Types of participation considered include volunteering, being registered to vote, belonging to an organization, and attending religious services.

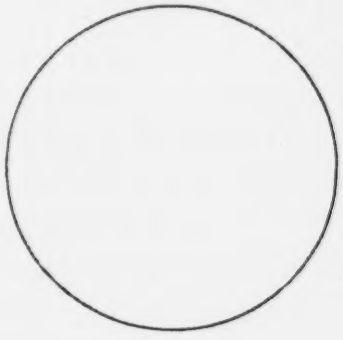
Five Personal Factors Most Influence Participation in Arts and Culture

When regression analysis was employed to determine which personal characteristics and behaviors had the most influence on the arts and cultural participation of the CPCP survey sample members, five factors emerged:

- Attendance at religious services at least once in the year before the survey
- Membership in an organization
- Having been taken to arts and cultural events as a child
- Having taken lessons in any art form
- Income

The research on factors that might influence participation in arts and culture that is presented in the previous sections of this monograph employs a simple comparison technique. Differences between the participation rates of groups of people with different characteristics were examined and, where these differences were statistically significant, a relationship was deemed to exist between participation and the characteristics. This type of analysis answers the question: Is there a measurable difference in the behaviors or outcomes of two distinct groups? A limitation of this technique is that, because many personal characteristics and behaviors are related to one another, it is difficult to determine which ones are dominant – that is, which ones cause the different outcomes. Regression analysis permits each characteristic of interest to be examined in isolation from (or controlling for the effects of) all others.

The results of this analysis for Kansas City respondents to the CPCP survey[39] confirm previous research showing the importance of childhood arts and cultural participation and present income in influencing whether and how often people participate in arts and culture, and show that religious service attendance and organizational membership are also strongly related to attendance at arts and cultural programs and events. People in the CPCP survey sample who attended religious services at least once in the year before the survey were 2.6 times more likely to have attended any arts and cultural events in that year than people who did not attend religious services, and people who were organization members were 2.3 times more likely to participate in arts and culture than those who were not. People who were either taken to arts and cultural events as children or took lessons in any art form were 2.1 times more likely to participate than those who did neither, and people who had both experiences were 2.5 times more likely to participate than people who had neither experience. Compared to the strong effects of religious ser-



[39] The full results of the logistic regression are available at the Urban Institute web site http://www.urban.org.

vices attendance, organizational membership, and early participation and lessons, the effect of income on the likelihood of participating in arts and culture, based on the regression analysis, was relatively weak. As incomes rose across seven categories, from under $20,000 annually to $100,000 or more, people responding to the CPCP survey in Kansas City were 1.02 times more likely to attend an arts program or event than someone in the next lower category. The influence of education on cultural participation found in previous research[31] was not confirmed in the CPCP regression analysis results, due to the strong relationship between education and income. The regression analysis also produced no differences in participation related to gender, race or ethnicity, age, marital status, the presence of children under 18 in the household, or immigration to the United States within the last 10 years.

People who attended religious services at least once in the last year were almost three times more likely to have attended any arts and cultural events in that year than people who did not attend religious services.

The regression analysis confirmed the strong relationship between other types of civic and community engagement – volunteering time to a charitable purpose and being registered to vote – and participation in arts and culture (described above and displayed in exhibit 12), even after accounting for other factors such as income, education, and arts and cultural experiences that have been shown to be related to both arts and nonarts types of participation. In addition, analysis of the CPCP survey data showed that in every survey site, civic participation is strongly related to attendance at arts and cultural activities whether the narrow or broad definition of arts and culture is used.

[31] For example, Putnam's analysis of social survey data shows a strong effect of education on civic engagement, which was measured by organizational membership, voting, and volunteering for a charitable purpose. Putnam, op. cit., p.186.

Organizational Membership: A Key Path to Engagement in Arts and Culture

The political participation model that inspired the conceptual model of arts and cultural participation for the CPCP research suggests an explanation for the strong connection between civic, religious, and political participation and arts and cultural participation: the ways that people become engaged in either sphere are characteristic of participation in general and not unique to political, religious, or civic life or to the world of arts and culture. In the political participation model,[32] organizations foster participation by initiating requests to participate, by sending cues that urge participation (for example, when an organization leader speaks to members about the importance of a particular community event), and by incubating social networks that are the source of requests to participate. Something similar happens in the arts and cultural sphere. The sponsorship role played by nonarts organizations in the sphere of arts and culture draws their organization members into participation in arts and cultural activities – a direct path of engagement.

For the CPCP survey sample, the strong effect of organizational membership on the likelihood of arts and cultural participation by members, independent of other factors, appears to be linked to organizations' sponsorship of arts and cultural activities. (This connection is separate from and in addition to the effect of personal motivations encouraged by organizational membership on arts and cultural participation.) CPCP survey data show that 90 percent of the people who reported belonging to organizations that sponsor arts and culture activities participate in such offerings. One-third of the CPCP survey respondents said they belonged to some kind of organization or voluntary association, and 60 percent of these said that their organizations sponsor arts and cultural events.[33] (Therefore, about 18 percent of respondents who participated in arts and culture identified their organizational memberships as at least one of their paths of engagement in arts and culture.) CPCP survey respondents who belonged to an association or membership-based organization were three times more likely than those who did not belong to offer "support for organizations or events in the community" as a reason for attending arts and cultural events – not an unexpected finding, but one that highlights the prominence of organizational memberships as pathways for engagement into arts and cultural activities, and therefore suggests outreach strategies to arts and cultural providers and supporters. ○

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[32] Verba, et al., op. cit.

[33] Consistent with these CPCP findings, a survey of religious congregations showed that, about 10 years ago, close to one-half sponsored some arts and cultural programming. Hodgkinson, Virginia A., and Murray S. Weitzman. 1993. *From Belief to Commitment: The Community Service Activities and Finances of Religious Congregations in the United States.* Washington, D.C.: Independent Sector.

SECTION SIX

Community Venues

A POWERFUL INFLUENCE ON PARTICIPATION

Place, or location, has been shown to be an important factor influencing how economic and social opportunities are produced and how access to them is distributed.[34] Thus, the location of performance and exhibit venues and their suitability for the types of activities that take place there are likely to be an important aspect of cultural opportunity. This is strongly suggested by recent analyses of the geographic location of arts and cultural producers, and the relationship between rates of participation and individuals' proximity to arts venues.[35] The results of the CPCP analysis and the CPCP conceptual model also point to questions of location as potentially important to understanding individuals' participation choices.

The CPCP analysis described so far yields only partial explanations for differences in participation. Differences in the resources and motivations of individuals account for only some of the differences in their arts and cultural participation. In particular, differences in participation rates across CPCP survey communities could not be explained by differences in the characteristics of individuals who resided there. Statistical models

[34] In access to employment, proximity is held to be important to those who are relatively immobile. In economic development, "agglomeration effects" are important – that is, the economic value of spatial concentrations of activity. See, for example, Richardson, Harry. 1973. "Measurement of Agglomeration Economies." In *Regional Growth Theory* edited by Harry Richardson (Chap. 7). London: The MacMillan Press, Ltd.

[35] Stern, Mark J. 1997. "Dimensions of Regional Arts and Cultural Participation: Individual and Neighborhood Effects on Participation in the Philadelphia Metropolitan Area." Working Paper No. 6 in the series for the Social Impact of the Arts Project. Philadelphia, Penn.: University of Pennsylvania, School of Social Work.

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Ninety-two percent of CPCP respondents reported participating in arts and cultural activities in venues not ordinarily devoted to their presentation.

show that knowing which community a CPCP survey respondent lives in is part of the explanation – possibly reflecting cross-site differences in the range and quality of participation opportunities available.

The CPCP conceptual model of participation predicts that the availability of participation opportunities in a community will influence individual choices to participate in arts and cultural activities. A match or mismatch between individuals' interests and participation opportunities depends on several factors, including the number and type of artists and arts organizations and the quality and location of performance or exhibition space. CPCP survey respondents were not asked about the availability, diversity, quality and accessibility of programs and events, artists and arts organizations, or performance and exhibition spaces. However, they were asked about the places where they experienced arts and cultural programs and events. Their answers illuminate the role that arts and cultural venues play in individual participation choices.

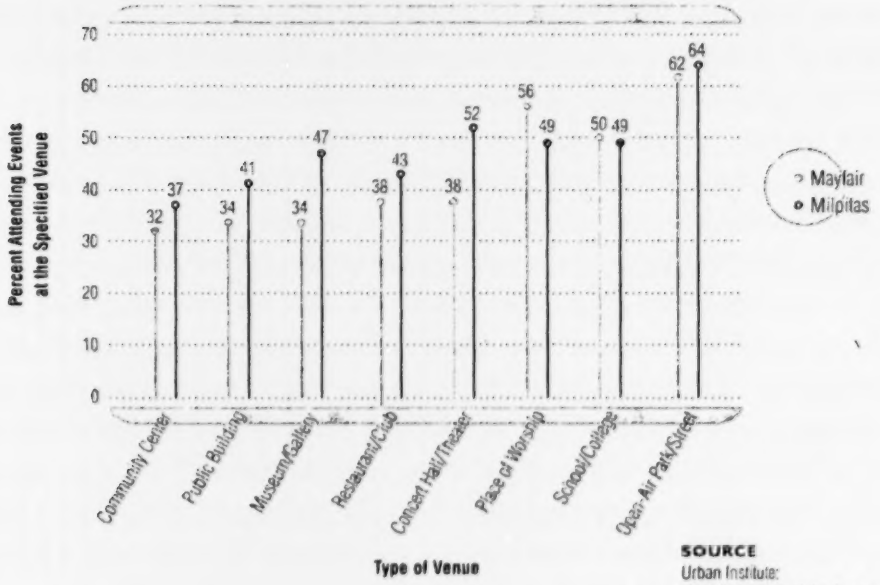
The types of religious and civic organizations that sponsor music, theater, dance, and visual arts programs and events, and influence peoples' motivations and interest in participating, also provide actual venues for performances and exhibits. These venues were important locations for the CPCP survey respondents' experiences of arts and culture in all sites. Ninety-two percent of CPCP respondents reported participating in arts and cultural activities in venues not ordinarily devoted to their presentation, including community centers, public buildings, restaurants, clubs, places of worship, schools and colleges, and parks, streets, and other open-air places. Of the top four venues reported by CPCP survey respondents for their arts and cultural activities in the year prior to the survey, only one category – concert hall or theater – consisted of places typically devoted to presentations of arts performances. This was true across the range of communities included in the survey, independent of the community's relative affluence. (Exhibit 14 shows the percentages of respondents attending events at eight types of venues in two of the CPCP survey sites – Mayfair, a low-income community, and Milpitas, a relatively affluent community, both located in Santa Clara County, California.) The four venues most frequently mentioned by survey respondents in all sites as places where they had heard music, seen theater or dance performances, or seen visual arts were: open-air venues (parks, streets, and other places) – 69 percent; schools and colleges – 56 percent; concert halls and theaters – 52 percent; and places of worship – 49 percent.

The CPCP research shows that one aspect of the structure of opportunity – which places are most prominent as venues for arts and cultural programs and events – differs across communities. For example, exhibit 14 shows that people in the Mayfair neighborhood of San Jose who attended arts and cultural programs and events were more likely than the residents of close-by Milpitas to do so at a place of worship, about as likely to participate at a school, and less likely to participate in a concert hall or theater.

Differences in prominent participation venues may reflect differences in other aspects of the opportunity structure. For example, especially high levels of participation at community venues, however desirable from the point of view of community access, may signify a relative paucity of high-quality performance space. There may be wide differences in the size and quality of the

EXHIBIT 14

ARTS AND CULTURAL PARTICIPATION BY TYPE OF VENUE IN MAYFAIR AND MILPITAS, CALIFORNIA



SOURCE
Urban Institute:
1998 Cultural Participation Survey

NOTE
Figures based on weighted N for each site:
Mayfair: 1,143. Milpitas: 972

community venues, which in turn may affect the nature of performances, numbers of performers, the size of the audiences, and other aspects of the experience. Nevertheless, the high rates at which CPCP respondents reported attending arts and cultural activities in community venues suggests their importance within the local structure of participatory opportunity.

The prominence of community venues for arts and culture activities also suggests another connection between people's cultural participation choices and other spheres of civic and community life. These venues are not simply geographic locations or spaces existing in a vacuum. They are constructed and maintained by institutions that are a part of the fabric of civil society and community life. This means that attendance at arts and cultural events is often an encounter with some aspect of civic and community life. The people who organize and operate community centers, libraries, and schools, for example, do so for reasons that are far broader than the promotion of arts and cultural opportunity – reasons such as building stronger neighborhoods, serving seniors, educating children, and providing adult learning opportunities. So, community venues are places where two experiences can occur: people with important social and civic objectives encounter arts and cultural experiences, and people interested in arts and culture become acquainted with the institutions that help structure our common life.

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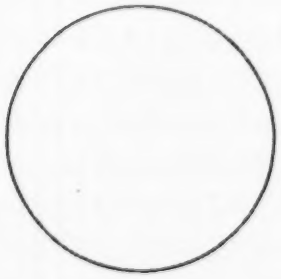
SECTION SEVEN

Lessons for Policy and Practitioner Groups

The CPCP survey provides important information for arts and cultural providers and their supporters who are considering ways to broaden, deepen, and diversify cultural participation. The survey results are also useful for a nonarts audience of people who are dedicated to strengthening communities. The results point to an array of possible strategies to increase civic engagement and improve the quality of life in specific neighborhoods.



Lessons for Arts and Cultural Providers and Supporters

In many communities, arts and cultural leaders have already learned to seek new audiences by taking music, dance, theater, and visual arts to places where people go for other reasons. They draw people into museums, galleries, theaters, and concert halls by putting on events that celebrate the heritage of audiences they wish to target. And they are building a new generation of arts and cultural participants and supporters by sponsoring activities for children and families. Many arts and cultural donors know that they can engage other donors to support their "causes" through a quid pro quo in which they support the causes of those other donors. The CPCP survey research provides empirical support for these participation-building strategies.

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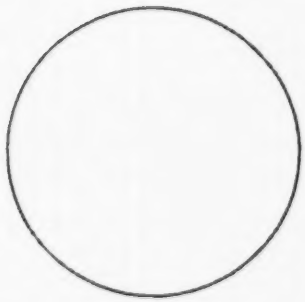
Five lessons emerged from the CPCP research that merit the attention of arts and cultural leaders because they suggest new participation-building strategies.

- Social and family connections are a path to engagement in arts and culture for many individuals.
- People define their own participation in arts and culture more broadly than arts and cultural institutions traditionally have.
- An active subset of arts and culture participants are civic-minded and involved in their communities in multiple ways.
- Nonarts organizations that sponsor arts and cultural events represent an important path to participation in arts and culture.
- Religion plays an important role in arts and cultural participation. Worship services constitute a significant venue for participation in arts and culture, especially music, and religious organizations are often nonarts sponsors of arts and cultural events.



New strategies for broadening, deepening, and diversifying cultural participation based on these lessons might include:

- Creating marketing strategies and messages that highlight and provide incentives for bringing family members and friends to arts and cultural events.
- Designing events to provide opportunities for socializing.
- Offering programs and events that encompass the range of styles and types that people who participate identify as arts and culture.
- Creating connections between arts and cultural programs and events and local nonarts causes and organizations.
- Establishing partnerships between arts and cultural organizations and other nonprofit and volunteer organizations – particularly religious organizations – to produce arts and cultural programs and events.

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The CPCP survey research also identified subgroups of arts and culture participants that may respond differently to audience development strategies, suggesting that the presenters of arts and cultural events should consider varied and targeted methods of reaching and engaging their audiences. For example, the survey results show a difference between people who are very interested in the arts and culture and/or in supporting community organizations and those who are motivated by their relationships with friends and family members. Appeals that would be effective for arts and culture mavens or the civic-minded crowd are not necessarily the same strategies that would draw in people who participate for social and family reasons.

One subgroup of arts and culture participants deserves close attention. These people have the potential to be formally engaged as marketers of arts and culture. They are also prime candidates for deepening their own involvement. Members of this group participate frequently in arts and culture, and are likely to participate in multiple forms of art as well as "popular" and "classical" styles or types. They tend to participate in arts and cultural events in order to support organizations or events important in their communities and because they are interested in arts and culture; and they belong to multiple organizations. These people are at the nexus of the community-focused CPCP findings about arts and cultural participation. Such civically-engaged people have many associates, some active like themselves and some less active. They are, therefore, socially positioned to draw others into their pursuits. These are the people whom volunteer associations and nonprofit organizations of all kinds seek to place on their boards and committees and to help with their fundraising.[36] Arts and cultural providers and their supporters would do well to identify, engage, inspire, and recognize such people.

Lessons for Community Builders

The connections between cultural participation and civic activism identified in the analysis of the CPCP survey data also suggest lessons for people interested in building community. One of the basic lessons of community building and civic engagement is to "find the activists." As described above, frequent participants in arts and culture are one such group: Those who participate most actively in arts and cultural programs and events also are most likely to participate in religious, civic, and political life. And, if arts and culture are broadly defined, even the poorest, most isolated of the CPCP survey communities contained a high proportion of such participants.

Recent research has documented a decline in political, civic, and social engagement in the United States, including declines in attendance at religious services, membership in volunteer associations, parental participation in school governance, and voting and other forms of political

[36] Malcolm Gladwell describes such people as "connectors" in his analysis of "The Law of the Few." See Gladwell, Malcolm. 2000. *The Tipping Point: How Little Things Can Make a Big Difference*. Boston: Little, Brown and Company. Chap. 2.

activism. Concerned civic leaders have joined together around a new public agenda that calls for private and public investment to expand the "supply of opportunities for civic engagement," including support for volunteer organizations, religious congregations, and other bodies that help strengthen the communities of which they are a part.[37] This appeal echoes that of older, asset-based approaches to building community in places where people are isolated from mainstream opportunities, approaches that called for identifying "the institutional settings in which coming together occurs and the key individuals who effect this coming together."[38]

One implication of the CPCP survey research is that opportunities for civic participation should be reconceived to encompass arts and culture. Another implication is that people interested in fostering community change would do well to engage the support of those who participate culturally, because active arts and cultural participants are among the most active community members. The CPCP research also suggests that cultural participation often reflects the exercise of valuable civic predispositions. The most active participants in arts and culture are most likely to report that they do so to support important community organizations and events. They also are most likely to report that a desire to learn about other cultures is a large part of their reason for participation. In one of the five survey communities, Mayfair, celebration of heritage (a sentiment that strengthens community bonds) was an important motive for participating.

While these findings cannot be linked to argue definitively that encouragement of cultural participation is at the same time encouragement of civic-mindedness, community builders should regard participation in arts and cultural events as a community asset. With this perspective, community builders might develop strategies to expand other types of civic participation using arts and culture participants as a base. One way to do that is to take advantage of the social connections of frequent arts and cultural participants as well as their broad interests in community. Another way is to link with religious institutions, which the CPCP research suggests are at the nexus of community and arts and cultural participation.

Finally, the CPCP research evidence on venues – which shows that people participate in arts and culture in community venues as often as, and sometimes more often than, they do in traditional arts venues – suggests that there is a practical common purpose for arts and cultural sponsors and community builders to join together. Such collaborations bring people together in familiar settings for experiences that are social, educational, entertaining, uplifting, and – most important to community builders – communal. ○

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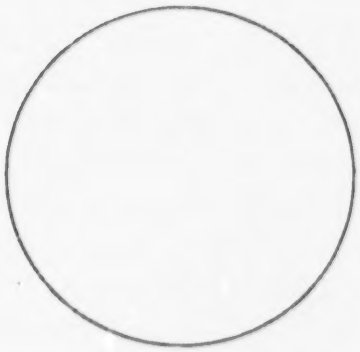
[37] *Better Together: Report of the Saguaro Seminar on Civic Engagement in America*. 2000. Cambridge, Mass.: Harvard University, John F. Kennedy School of Government, p.13.

[38] Cardenas Ramirez, Blandina. 1992. "The Implications of an Asset Orientation for Urban Change Strategies." In *Building Strong Communities: Strategies for Urban Change*, Conference Report. Sponsored by the Annie E. Casey, Ford, and Rockefeller Foundations.

SECTION EIGHT



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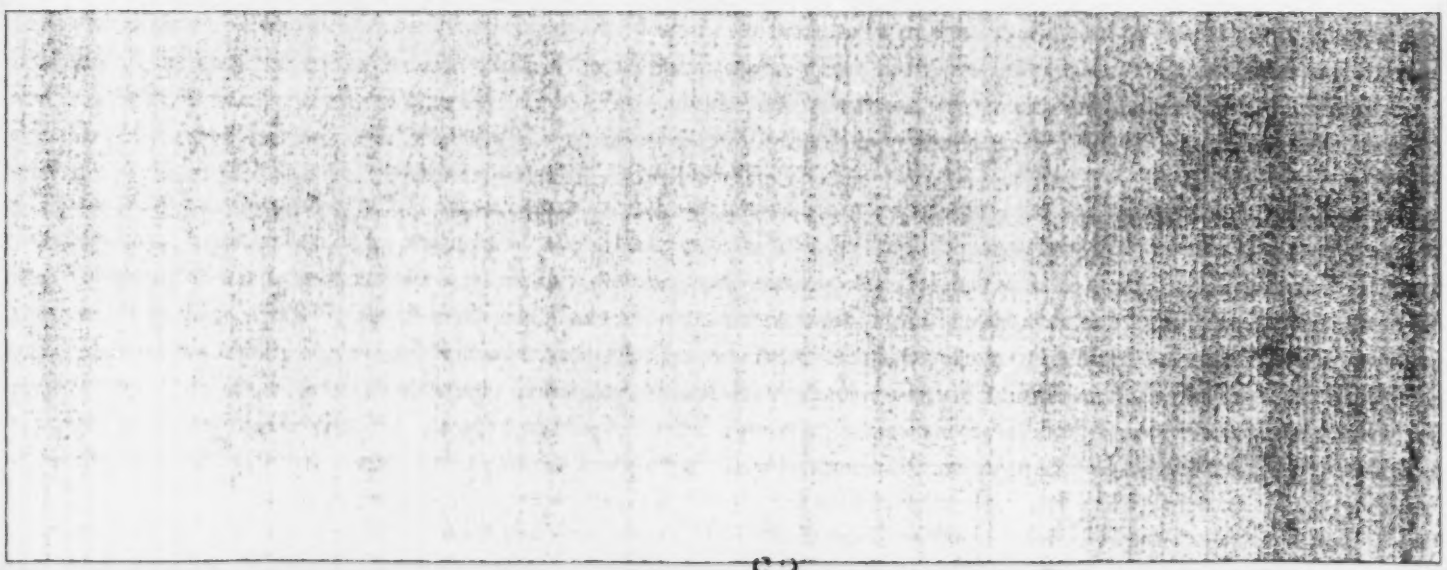

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